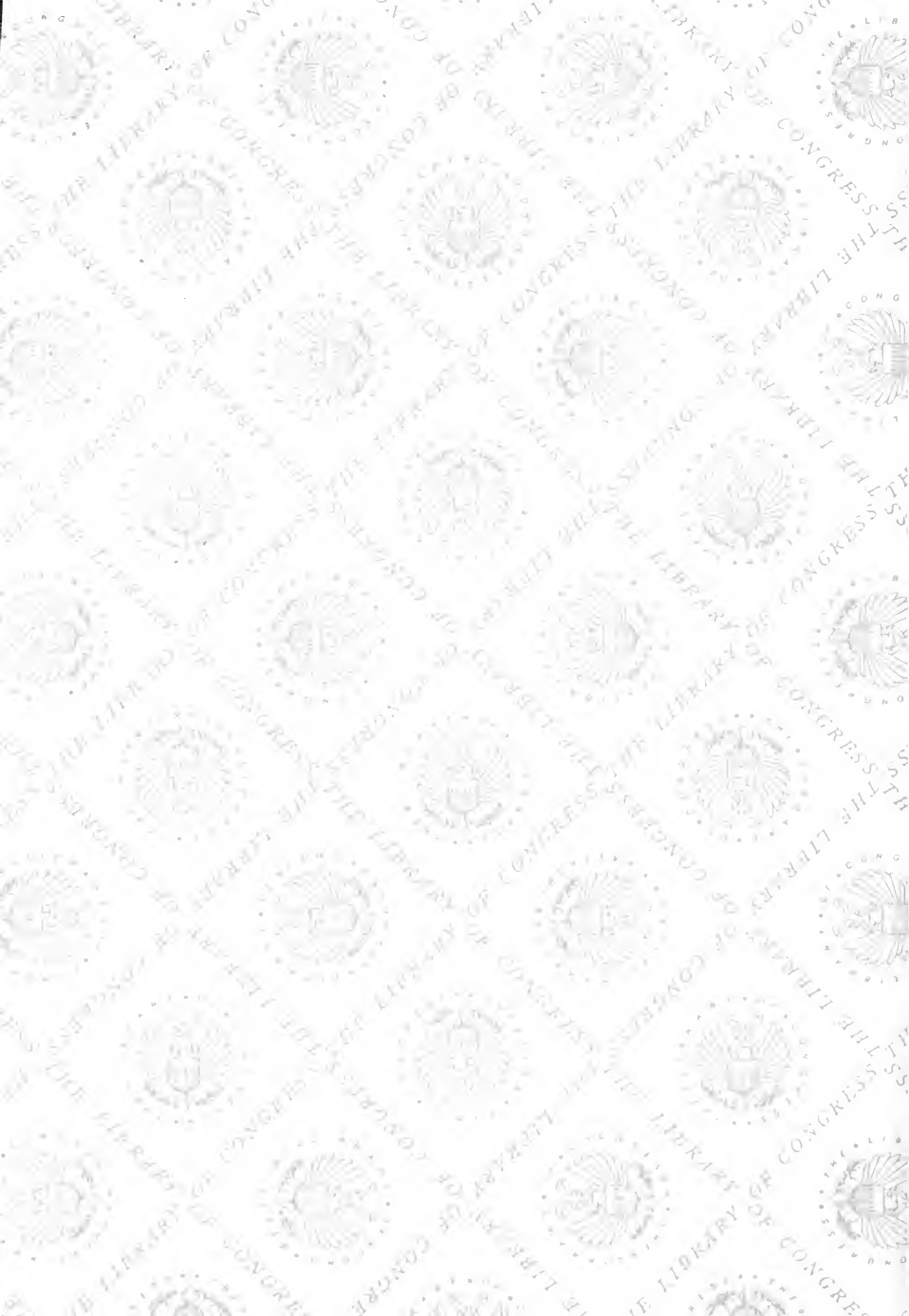


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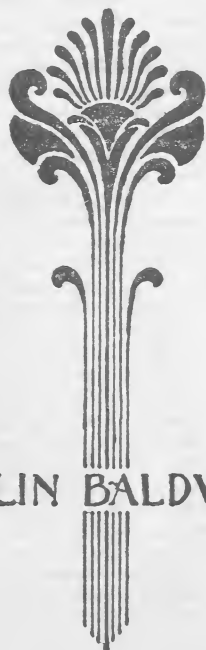
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HARVARD
GUIDE-BOOK



BY FRANKLIN BALDWIN WILEY

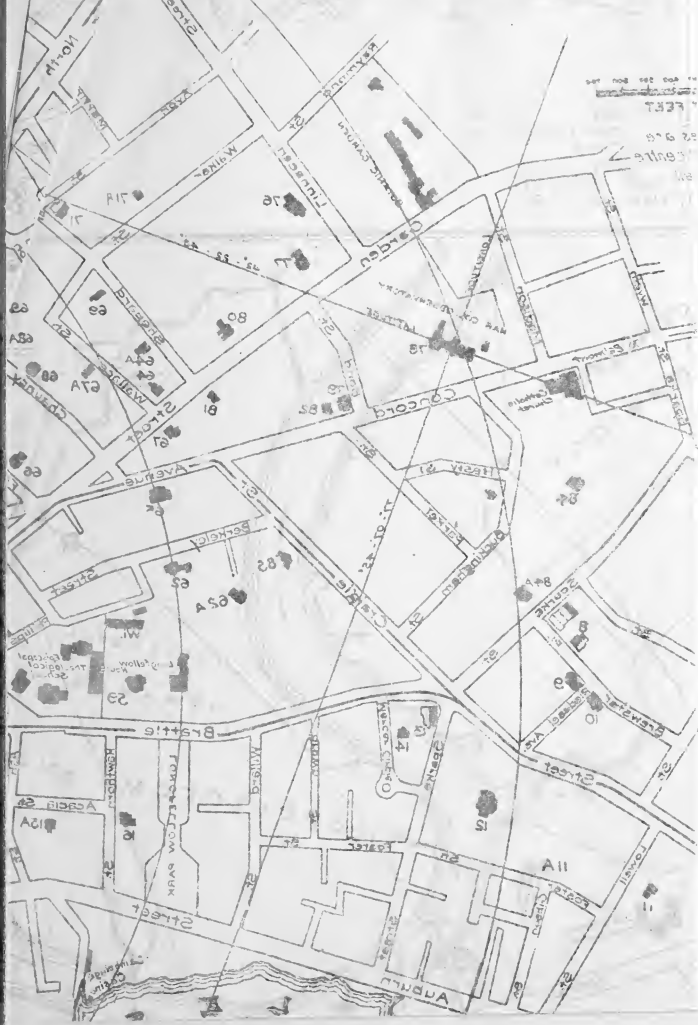
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AMBRIDGE

UNITY OF

COLLEGE



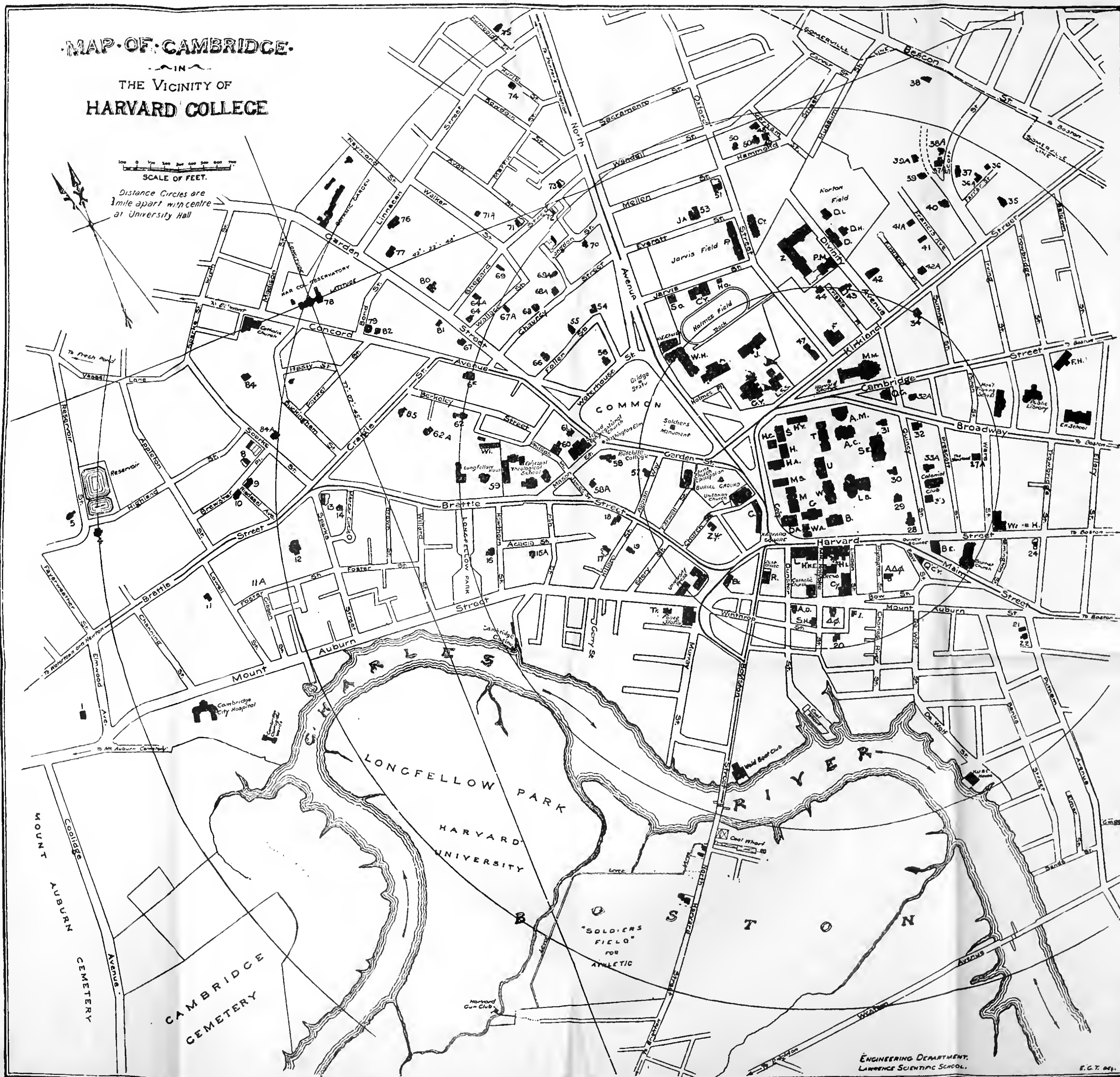
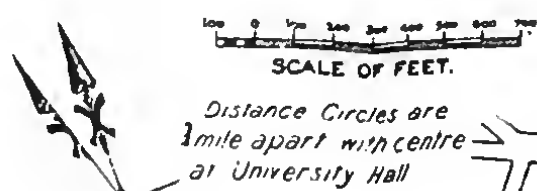


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 Channing, E., 8.
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 Winsor, J., 84.
 Wright, J. H., 9.

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THE VICINITY OF HARVARD COLLEGE



KEY

1. Elmwood.
 4. C. F. Dunbar.
 5. E. W. Hooper.
 7. J. H. Thayer.
 8. E. Channing.
 9. J. H. Wright.
 10. J. B. Greenough.
 11. I. N. Hollis.
 11-A. W. Robinson.
 12. M. H. Morgan.
 13. LeB. R. Briggs.
 14. G. M. Lane.
 15-A. W. J. Ashley.
 16. J. K. Paine.
 17. G. L. Kittredge.
 18. R. W. Willson.
 19. A. A. Howard.
 20. F. Böcher.
 21. W. A. Bancroft.
 22. C. Gross.
 24. T. J. Kiernan.
 28. G. H. Palmer.
 29. C. W. Eliot.
 30. N. S. Shaler.
 31. C. C. Langdell.
 32. A. Agassiz.
 32-A. H. Münsterberg.
 33. F. C. de Sumichrast.
 33-A. W. G. Farlow.
 34. I. D. G. Lyon.
 34. S. M. Macvane.
 35. F. J. Child.
 36. C. A. Adams.
 36-A. C. R. Lanman.
 37. F. W. Taussig.
 37-A. E. Cummings.
 38. C. E. Norton.
 38-A. R. Thaxter.
 39. J. Royce.
 39-A. E. L. Mark.
 40. W. James.
 41. W. A. Locke.
 41-A. C. B. Davenport.
 42. J. D. Whitney.
 42-A. J. M. Peirce.
 43. J. H. Arnold.
 44. J. B. Ames.
 47. F. G. Peabody.
 48. E. H. Hall.
 49. W. E. Byerly.
 50. H. B. Hill.
 50-A. E. Wambaugh.
 51. B. O. Peirce.
 53. W. B. Hills.
 53. D. A. Sargent.
 54. C. H. Moore.
 55. R. L. Sanderson.
 56. H. P. Walcott.
 57. A. B. Hart.
 58. Radcliffe College.
 58-A. H. Lamont.
 59. W. Lawrence.
 60. J. B. Thayer.
 61. A. McKenzie.
 62. J. Smith.
 62-A. K. Francke.
 64. S. Williston.
 64-A. C. P. Parker.
 65. J. W. White.
 66. W. W. Goodwin.
 67. P. B. Marcon.
 67-A. J. L. Love.
 68. E. Emerson.
 68-A. J. H. Beale.
 69. A. R. Marsh.
 69-A. M. Poll.
 70. H. K. Schilling.
 71. H. C. G. von Jagemann.
 71-A. P. H. Hanus.
 72. M. Böcher.
 73. J. Torrey, Jr.
 74. E. S. Sheldon.
 75. F. D. Allen.
 76. J. Trowbridge.
 77. J. R. Edmonds.
 78. E. C. Pickering.
 79. W. M. Davis.
 80. C. C. Everett.
 81. W. H. Tillinghast.
 82. A. Searle.
 84. J. Winsor.
 84-A. C. L. Smith.
 85. G. L. Goodale.
 86. G. P. Baker.

A. Austin Hall. Law School, 1883.
 A. C. Appleton Chapel, 1858.
 A. D. A. D. Society House.
 A. Delta Phi. Alpha Delta Phi Club House.
 A. M. Fogg Art Museum, 1895.
 B. Boylston Hall, 1857.
 Be. Beck Hall, 1876.
 Br. Brewer's Block.
 C. College House, 1832.
 Coöp. Harvard Coöperative Society, 1882.
 Ct. Conant Hall, 1894.
 Cv. Claverly Hall, 1893.
 Cy. Carey Athletic Building, 1890.
 D. Divinity Hall, 1826.
 Da. Dane Hall, 1832.
 D. H. Divinity House.
 D. L. Divinity Library, 1822.

Delta Phi. Delta Phi Club H'se.
 F. Foxcroft Club House, 1888.
 F. H. Felton Hall, 1877.
 G. Grays Hall, 1864.
 Gy. Gymnasium, 1879.
 H. Hollis Hall, 1763.

Ha. Harvard Hall, 1765.
 H. C. Holden Chapel, 1744.
 Hi. Hilton Block, 1870.
 Ho. Hospital, 1874.
 H. P. Club. Hasty Pudding Club House, 1888.

R. Read's Block, 1836.
 S. Stoughton Hall, 1805.
 Se. Sever Hall, 1880.
 Sh. Shepherd Block.
 So. Society House, 1850.
 T. Thayer Hall, 1870.

Tr. Trinity Hall, 1893.
 U. University Hall, 1815.
 W. Weld Hall, 1872.
 W. B. Weld Boat House, 1890.
 Wa. Wadsworth House, 1726.
 Ware. Ware Hall, 1894.

W. H. Walter Hastings Hall, 1890.
 Wi. Winthrop Hall, 1893.
 Z. University Museum, 1860.
 Zeta Psi. Zeta Psi Society House, 1891.
 Q'cy. Quincy Hall, 1892.

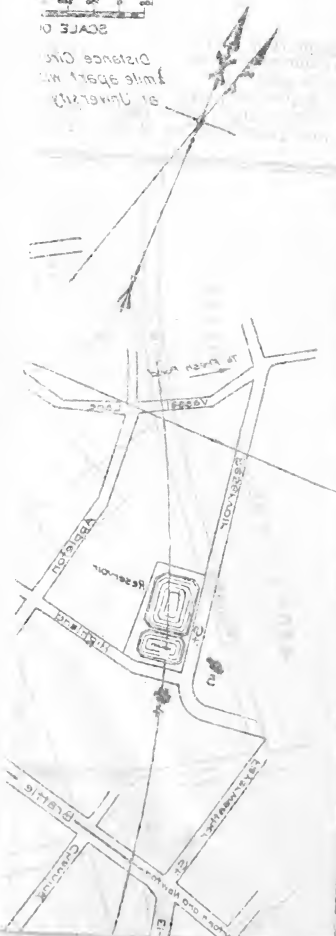
I. Institute of 1770.
 J. Jefferson Physical Laboratory, 1884.
 Ja. Jarvis Hall, 1891.
 L. Little's Block, 1854.
 Lb. Library, Gore Hall, 1841.
 L. S. S. Lawrence Scientific School, 1848.
 M. Matthews Hall, 1872.
 Mm. Memorial Hall, 1874.
 Mn. Manter Block, 1882.
 Ms. Massachusetts Hall, 1720.
 O. G. Old Gymnasium, 1860.
 P. Perkins Hall, 1894.
 P. M. Peabody Museum, 1877.
 P'e'n. Porcelain Club House, 1891.
 Q'cy. Quincy Hall, 1892.

MAP OF C

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HARVARD

SCALE OF
Distance in
miles about
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KEY

- Adams C. A. 30.
- Agassiz A. 35.
- Allen F. D. 75.
- Ames J. B. 44.
- Arnold J. H. 45.
- Babcock W. J. 15-A.
- Baker G. E. 20.
- Bancroft W. A. 21.
- Beale J. H. 68-A.
- Böcher F. 20.
- Wheeler M. 75.
- Higgs, Rev. R. 13.
- Beverly W. E. 40.
- Channing E. 8.
- Child F. J. 35.
- Cummings R. 35-A.
- Davenport C. H. 41-A.
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- Kierstead J. J. 24.
- Kittredge G. L. 17.
- Lamont H. 58-A.
- Lane R. M. 14.
- Langbell G. C. 11.
- Lauman C. R. 70-A.
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- Locke W. A. 41.
- Love J. L. 65-A.
- Lyons D. G. 33-A.
- McKenzie A. 61.
- Maclean S. M. 30.
- Marcou P. B. 67.
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- Palmer J. 45.
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- Parker C. P. 64-A.
- Pelody F. 105-A.
- Perce E. 51.
- Perce J. M. 15-A.
- Peterson R. 58.
- Poll M. 64-A.
- Rachette C. 105-A.

Gree
Gröss,
Hall, E.
Hanus,
Hart





THE NEW GATE.

THE
HARVARD GUIDE-BOOK

BY
FRANKLIN BALDWIN WILEY

There, in red brick, which softening time defies,
Stand square and stiff the Muses' factories.
JAMES RUSSELL LOWELL.



CHARLES W. SEVER
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CAMBRIDGE
1895

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PREFACE

SINCE the publication of the last comprehensive guide-book to Harvard more than twelve years ago, the growth of the university has been greater than at any previous period of its existence. The number of students has increased from less than 1400 to more than 3200; the amount of property held by the corporation has grown from a little more than \$4,500,000 to almost \$8,500,000; and nearly a score of new buildings or large additions to old ones have been erected. Owing to this rapid material development of the university, the information contained in the old guide-books has been left far behind, and the need of a new guide-book has become year by year more evident. To meet this need the present publication has been issued. The aim has been to make it as compact and at the same time as complete as possible.

Visitors to Cambridge who choose to follow the route indicated in the text may take a continuous walk, with but little retracing of steps, from the Main Entrance Gate of the College Yard past all the university buildings and most of the chief points of interest in Old Cambridge to the new student

play-ground, the Soldiers' Field, on the other side of the Charles River. The length of this walk is about seven miles; but it may be considerably shortened by taking the electric cars from Waterhouse Street along Concord Avenue to the Observatory and the Botanic Garden, and from Elmwood Avenue along Mount Auburn Street to Longfellow Park and the Lowell Willows. A good walker may easily go over the whole distance in about four hours; but it would be impossible, of course, to get any but the vaguest general impression of the university grounds and buildings or to see what is inside any of the halls or museums within that limit of time. The number of hours, indeed, or of days, that may be spent in obtaining anything like a thorough idea of the extent and character of the college property is limited only by the visitor's inclination or endurance.

F. B. W.

Cambridge, Mass.

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THE HARVARD GUIDE-BOOK

*In vain the delving antiquary tries
To find the tomb where generous Harvard lies :
Here, here, his lasting monument is found,
Where every spot is consecrated ground !
O'er Stoughton's dust the crumbling stone decays, —
Fast fade its lines of lapidary praise . . .
Still in yon walls his memory lives unspent,
Nor asks a braver, nobler monument.
Thus Hollis lives, and Holden, honored, praised,
And good Sir Matthew, in the halls they raised ;
Thus live the worthies of these later times,
Who shine in deeds, less brilliant, grouped in rhymes . . .
Those honored names that grace our later day, —
Weld, Matthews, Sever, Thayer, Austin, Gray,
Sears, Phillips, Lawrence, Hemenway, — to the list
Add Sanders, Sibley, — all the Muse has missed . . .
The walls they reared the memories still retain
That churchyard marbles try to keep in vain.*

OLIVER WENDELL HOLMES.

THE HARVARD GUIDE-BOOK

Is this the way? Ay, marry, is it.

Shakespeare.

“EVERYBODY knows that to be a son of Harvard is in itself good fortune,” said George William Curtis in his speech at the commemoration in 1886 on the two hundred and fiftieth anniversary of the founding of Harvard College. Next perhaps to the good fortune of being a son of Harvard is that of being a visitor to the university, and sharing, if only for a short time and in a slight degree, in its many inspiring associations and ennobling influences. For anyone who is staying in Boston it is easy

To reach the College Grounds in Cambridge either by driving out in a carriage, or by going to Park Square, to the northwest corner of Tremont and Park Streets, to Scollay Square, or to Bowdoin Square, and taking any electric car marked “Harvard Square,” “North Avenue,” “Arlington,” “Mt. Auburn,” “Watertown,” or “Newton.” Cars bearing these signs leave the points mentioned at intervals of a few minutes throughout the day and

evening, and arrive at Harvard Square after a ride of about half an hour. In going out by way of Massachusetts Avenue the

Cambridge City Hall, a handsome building of light stone, in the Gothic style of architecture, with dark stone trimmings and a tall, pointed clock tower, may be seen on a terraced elevation upon the right, between Inman and Bigelow Streets, soon after passing through Central Square. The structure is the gift of Frederick H. Rindge, a former citizen of Cambridge, now living in Los Angeles, Cal. The

Cambridge Public Library, another attractive building of light stone, Romanesque in style, with a conical, red-tiled tower, which the Broadway cars pass on the right between Trowbridge and Irving Streets, is likewise the gift of Mr. Rindge, who also presented to the city the land on which stands the fine building of the English High School on Broadway, to the right of the library, and the two buildings of the Manual Training School, one fronting on Irving Street and the other on Felton Street, just beyond the library.

On leaving the car at Harvard Square, a few steps northward along Massachusetts Avenue bring one to the

Main Entrance Gate to the Yard, as the college grounds bounded by Massachusetts Avenue, Quincy Street, Broadway, and Cambridge Street are called. This gate, which was completed in



CAMBRIDGE CITY HALL

1890, is popularly known as the "New Gate" or the "Harvard Gate." On the right wall is a tablet thus inscribed: "After God had carried vs safe to New England and wee had bvlided ovr hovses, provided necessities for ovr liveli hood, reard convenient places for Gods worship, and settled the civill government, one of the next things we longed for and looked after was to advance learning and perpetvate it to posterity, dreading to leave an illiterate ministry to the chvrches when ovr present ministers shall lie in the dvst.—NEW ENGLANDS FIRST FRVITS."

The tablet on the left wall bears the following inscription: "By the GENERAL COVRT of MASSACHVSETTS BAY, 28 October, 1636, agreed to give 400£ towards a schoale or colledge, whereof 200£ to bee paid the next yeare & 200£ when the worke is finished, & the next covrt to appoint wheare & w^t bvliding: 15 November, 1637, the colledg is ordered to bee at NEWETOWNE: 2 May, 1638, it is ordered that Newetowne shall henceforward be called Cambrige: 13 March, 1638-9, it is ordered that the Colledge agreed vpon formerly to bee bvilt at Cambridg shalbee called HARVARD Colledge." The reason for this last order of the General Court was the fact that a legacy had been left to the struggling young college by the Rev. John Harvard, formerly of Emmanuel College in Cambridge, England, "a godly gentleman and a lover of learning," who died in Charlestown in 1638. He bequeathed

to the new institution of learning one-half of his estate, amounting to about £780 (\$3900), and his library of 260 volumes.

The first college building, a rough wooden house of small size, was erected on a part of the land then known as the Ox Pasture, near or on the site of Grays Hall. It had a little more than an acre of ground and about thirty apple trees round it. Nathaniel Eaton, under whose supervision it was built, was chosen "Professor of said school" in 1637. Cambridge had been settled about six years before, in 1631, and its primitive dwellings were between the southern boundary of the Ox Pasture, known as Braintree Street, now Massachusetts Avenue, and the Charles River. In 1639 "Professor" Eaton was discharged for maltreating his usher, "one Nathaniel Briscoe, a gentleman born," and serving bad food to the students. The first president of the college was Henry Dunster, who was appointed in 1640.*

"And who was on the Catalogue
When college was begun?"

asks Oliver Wendell Holmes in his "Song for the Centennial Celebration" in 1836, and answers:

"Two nephews of the President,
And *the* Professor's son . . .
Lord! how the seniors knocked about
The freshman class of one!"

* See Appendix (I) for a list of the presidents of Harvard.

There are now 3290 students in the university, of whom about 1700 are in the college, and the freshman class numbers 400.*

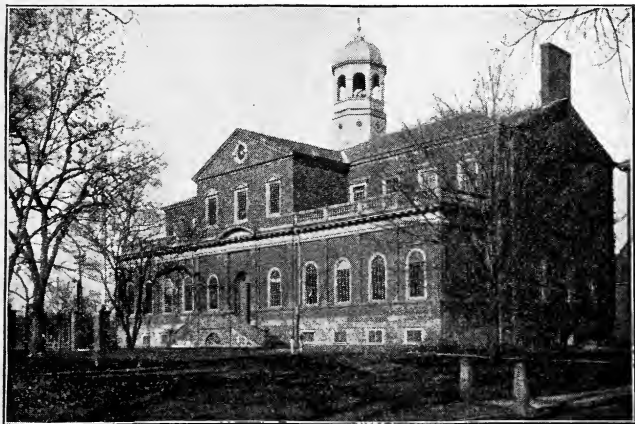
On the front of the main pillars of the gate are the seals of Harvard College and the Commonwealth of Massachusetts, and in the iron-work above the gateway is a cross encircled by a laurel wreath, beneath which are the dates of the founding of the college and the erection of the gate. The round stones on the pillars were brought from Yorkshire, England. A Latin inscription on the back of the right-hand pillar records the fact that the gate is the gift of Samuel Johnston, of Chicago. On the right after going through the gateway is

Massachusetts Hall, which was built in 1720, and is the oldest of the college buildings now standing. It was erected by the Province as a dormitory at an expense of £3500 (\$17,500). In 1775-76 it was turned into barracks for the American soldiers, and in 1870 it was altered inside, and now contains two large lecture halls and the office of the college janitor. Its thick, ivy-clad walls of dull red brick, heavy interior cross-beams, and quaint windows, with their little panes, make it one of the most picturesque of the old college halls. The alumni hold their annual meeting at Commencement in this building. Opposite to it, on the left, stands

* See Appendix (II) for a table giving in detail the number of officers, teachers, and students connected with the university.



MASSACHUSETTS HALL



HARVARD HALL

Harvard Hall, the second building of this name, also of red brick, but with red sandstone trimmings and of less severely simple architecture than the older hall that faces it. The first Harvard Hall, begun in 1672 and completed about 1678, was destroyed by fire in January, 1764. The flames were discovered near midnight while a heavy snowstorm was raging. Owing to a small-pox epidemic in Boston, the Massachusetts General Court was holding its sessions in the college hall at this time, and when the flames broke out the town engine was hurried to the spot attended, according to an account written just afterward, by "the gentlemen of the General Court, among them His Excellency, Governor Bernard." They were all "very active," the narrative declares, in preventing the fire from spreading to the adjoining buildings, which were at one time in great danger. All but one of the 260 volumes of John Harvard's library, together with nearly 5000 other books, as well as portraits, curiosities, and apparatus, were lost in this fire, which was the most disastrous one in the history of the college. The new hall was built on the same site by the Province in 1765-66 at a cost of \$23,000. In early days it contained the chapel, the library, and the dining-hall, and in Revolutionary times it was occupied by a detachment of the American army. Washington was received within its walls in 1789, and in 1817 President Monroe visited it. At present it contains

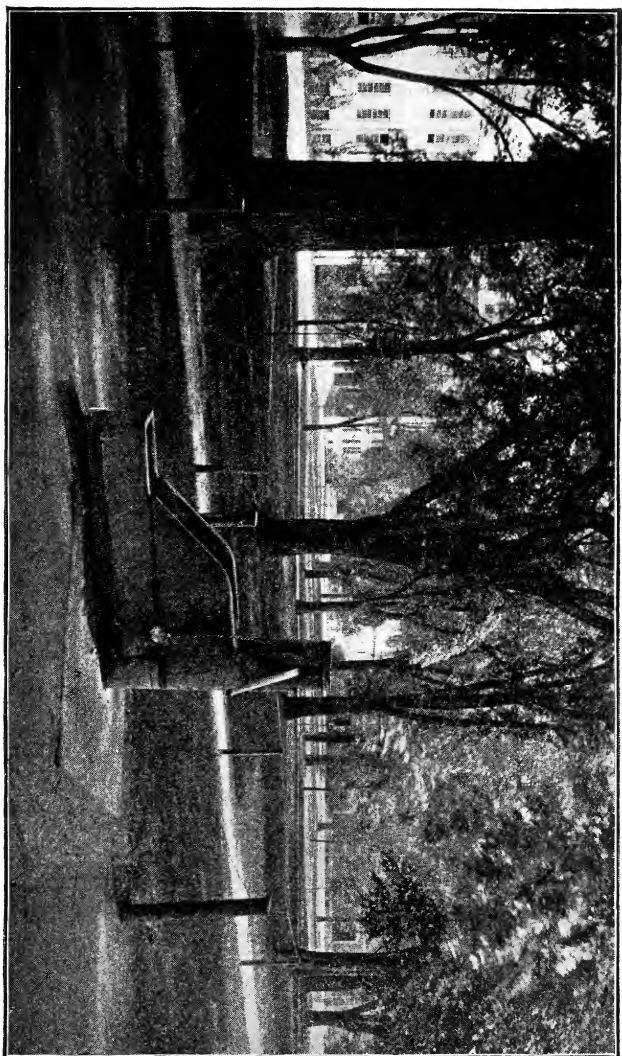
special libraries in history and the classics, and is also used as a recitation hall. In the belfry of this building hangs the

College Bell, which for many years has rung at the hours for getting up, attending morning prayers, and going to lectures and recitations, and for the weekly vesper service on Thursday afternoon and the chapel service on Sunday evening. Long ago it used to call the students to prayers at 6 A. M., and various efforts were made to prevent it from ringing. Several times the tongue was stolen; once a large turkey was tied to it, but the janitor discovered the gift in time to remove it and ring the bell at the regular hour; in 1861 a student jumped from the roof of Hollis to that of Harvard with a pail of tar with which to silence the bell; one bitter cold night it was turned up and filled with water that quickly froze, and that time it did not ring as usual in the morning; on still another occasion an attempt was made to blow it up with gunpowder, and the student, on being detected, ran down the roof and jumped across to Hollis. By going round the end of Harvard Hall into the Quadrangle, or "the Quad," as it is commonly called, which, with its network of intersecting paths and green roof of overarching elms, opens on either hand at this point, the visitor may see how narrow the space is between Harvard Hall and

Hollis Hall, which is the next red brick building on the left, facing the Quadrangle. This dor-

mitory, containing thirty-two rooms, was built in 1763 by the Province at a cost of £3000, and named in honor of Thomas Hollis, a London merchant, and six members of his family, all of whom were benefactors of the college. The hall was struck by lightning in 1768 and damaged by fire in 1876. In 1775 the students had to give up their rooms to the Provincial Congress, which took possession of the college buildings. Many of these rooms were once the home of former college societies, like the Medical Faculty, or "Med. Fac.," which gave mock lectures in Room 13, and conferred one of its degrees on the Czar of Russia, who acknowledged the supposed compliment by sending the society a case of handsome instruments. Among the distinguished men who have occupied rooms in this hall are Ralph Waldo Emerson, Nos. 5, 15, and 20; William Hickling Prescott, Nos. 6 and 11; Wendell Phillips, Nos. 11, 16, and 18; Charles Sumner, No. 17; Edward Everett, Nos. 20 and 24; and Henry David Thoreau, Nos. 20, 23, 31, and 32. In front of the north entry of Hollis, under the branches of a towering elm, is the

College Pump, in warm weather one of the hardest worked of all the college belongings. The water that it supplies is regarded by many of the students and townspeople as the coldest, purest, and sweetest in Cambridge. William Roscoe Thayer, the editor of the *Harvard Graduates' Magazine*,



THE COLLEGE PUMP

when an undergraduate wrote these lines to the old pump :

“ Your wooden arm you hold outstretched
To shake with passers-by ;
Your friends are always thirsty ones,
But you are never dry.
A hundred Classes at your lips
Have drunk, and passed away ;
And where their fathers quenched their thirst
The sons now quench to-day.”

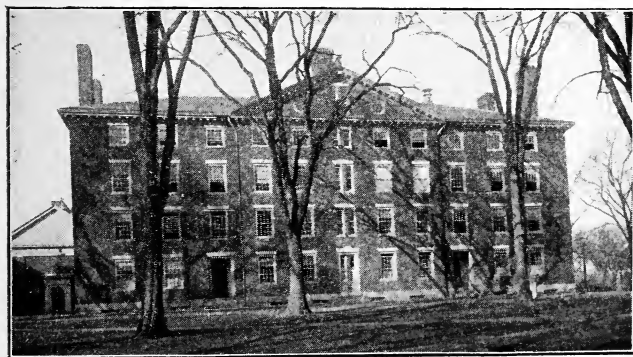
To the left after passing Hollis Hall, and a few feet in the rear, may be seen

Holden Chapel, a little brick building, which was completed in 1744, and named after the family of Samuel Holden, M. P., a governor of the Bank of England, whose wife and daughters gave the college £400 for a chapel. The Holden coat-of-arms is on the western gable-end of the building. After being used as a chapel for twenty-five years, then as a laboratory and anatomical museum, next as a lecture hall, and later on as a society house, the building is now occupied by the department of elocution. Within the space enclosed by Holden Chapel and Hollis and Harvard Halls is the

Class Day Tree, a noble elm still showing where the broad bands of roses and other flowers have girdled it each successive year since 1815 on the bright June day when the Seniors hold the closing festivities of their college course. In the morning, after attending prayers, the members of the graduating class, clad in cap and gown, assem-



HOLLIS HALL



STOUGHTON HALL

ble before Holworthy Hall, and, headed by a band and the class-day marshals, march to Sanders Theatre, where the class oration, the class poem, and the ivy oration are delivered, and the class ode is sung to the air of "Fair Harvard." A few "spreads" are given before these exercises begin, but the large club and society "spreads" and most of the private ones are held in the afternoon and early evening. There is music in the Yard and dancing in Memorial Hall during the afternoon. The Quadrangle and the surrounding buildings are thronged with people, mostly undergraduates and friends of the Seniors, including numbers of brilliantly dressed young girls and fashionably attired young men, a majority of whom were gathered in Sanders Theatre at the literary exercises of the morning, and are looking forward with eager impatience to the picturesque proceedings at the Tree. At about five o'clock the members of the class, now roughly clad, reassemble in front of Holworthy, and march round the Yard, stopping before each building to cheer it for the last time.

"Under the leafy roof, through the solemn aisles of the elm
trees,

Pensive and silent as they, the column circles the Yard:
Past University's steps, with the youngsters — God bless
them! — all cheering;

On, past Holworthy's dear, simple, serene old walls;
On, past the time-worn bricks of gabled Stoughton and
Hollis;

Past Harvard's fateful bell, for them forevermore dumb;

Past Massachusetts and Weld.—‘Ah, brother, these were our temples.

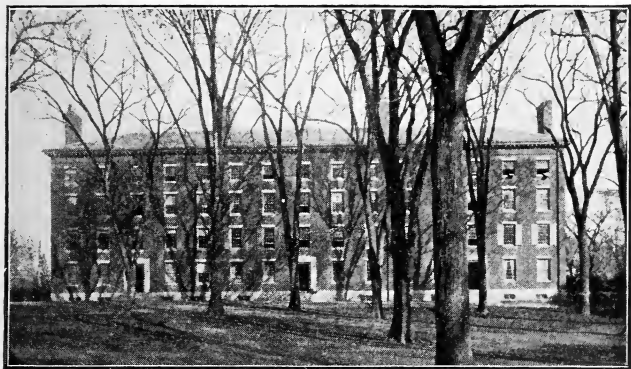
Where shall we find such others?’ ‘Brother, never again.’”

Meanwhile the upper rear windows of Harvard and Hollis and the tiers of temporary seats enclosing the space round the Tree have become densely packed with spectators, and the graduates and members of the lower classes have filed in and taken their places on the turf in front of the seats. Finally the Seniors arrive and are cheered by each class in turn, and then, after themselves cheering the president of the university, the ladies, “Billy the Postman,” “John the Orange-Man,” and other favorites, the class song is sung, and at its close the wild evolutions of all the classes round the Tree begin. These grow more and more violent and exciting. Suddenly, at a given signal, the Seniors rush upon the Tree, and a sharp, breathless scramble for the flowers ensues. In describing this scene in “April Hopes,” William Dean Howells writes: “Yells, cries, and clappings of hands came from the other students and the spectators in the seats, involuntarily dying away almost to silence as some stronger or wilfuller aspirant held his own on the heads and shoulders of the others, or was stayed there by his friends among them till he could make sure of a handful of the flowers.” “This contest,” says James Russell Lowell, “is perhaps the most striking single analogy between the life of college and that of the larger world

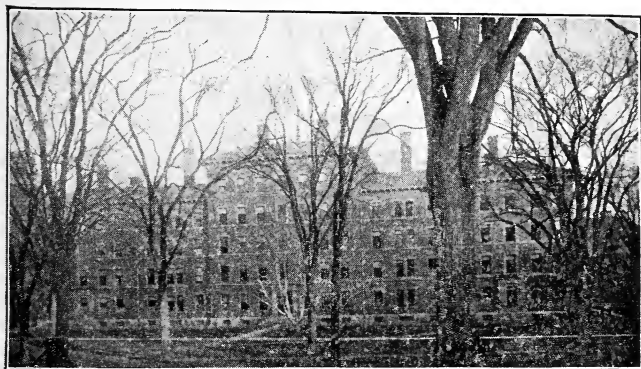
that is to follow it." In the evening the president holds a reception and there is dancing in Memorial Hall and the Gymnasium. The Quadrangle is illuminated by thousands of twinkling colored lanterns, which, with the gayly-dressed, shifting crowds moving about beneath the great elms, and the singing of college songs by the Glee Club, turn the Yard into a fairy-land.

Next to Hollis Hall, and in line with it, is

Stoughton Hall, of the same size and style of architecture as Hollis, and containing the same number of rooms. It was built in 1805, and cost nearly \$24,000, of which \$18,600 were secured by a lottery. An earlier Stoughton Hall, which was erected in 1700 by Lieutenant-Governor William Stoughton, and was torn down in 1780, stood at a right angle to Massachusetts and Harvard Halls, opposite the main entrance to the Yard. It also was used by the Provincial Congress and by the American soldiers at the beginning of the Revolution. The present building once contained the college reading-room and the quarters of the Hasty Pudding Club. Among its occupants have been Horatio Greenough, No. 2; Josiah Quincy, No. 3; Charles Sumner, No. 12; Edward Everett Hale, No. 22; Edward Everett, No. 23; and Oliver Wendell Holmes, No. 31. At a right angle to Stoughton, and extending across the north end of the Quadrangle, stands



HOLWORTHY HALL



THAYER HALL

Holworthy Hall, built in 1812 with the proceeds of a lottery and a legacy of £1000 left to the college in 1678 by Sir Matthew Holworthy, a merchant of Hackney, England, after whom the hall was named. It contains twenty-four suites of two rooms each, was for many years occupied by Seniors only, and is regarded as the most desirable of the old dormitories. In 1860 Room 12 was visited by the Prince of Wales, and in 1871 by the Grand Duke Alexis of Russia, both of whom presented their photographs to be hung on its walls. As Lloyd McKim Garrison says in his "Ballads of Harvard":

"The perfume of Time clings to Holworthy Hall.
 Here in secret grew many a desperate plan;
 Here the *Med. Fac.* conspired, the *Pudding* began. . . .
 Here many a 'Spread' on a Class Day has been;
 'Neath *these* windows they danced Minuets on the Green. . .
 Here dreamed (noble dreams!) in this old window-seat
 Harvard's poet Here he, too, was bred
 Who died 'with his niggers' on Wagner's red wall —
 The fair student soldier — in Holworthy Hall."

Turning to the right after passing Holworthy, the first building of the three on the east side of the Quadrangle is

Thayer Hall, a dormitory containing sixty-eight suites of rooms, built in 1870 at an expense of \$100,000 by Nathaniel Thayer of Boston, in memory of his father, the Rev. Nathaniel Thayer, D. D., and his brother, John Eliot Thayer. The next building is

University Hall, erected in 1815 of white Chelmsford granite at a cost of \$65,000, of which \$53,000 were given by the State. It originally contained the college chapel and the Commons or dining-hall, and the basement was used as a kitchen. For many years all the Commencement exercises were held under its roof. Here President Monroe was entertained in 1817, General Worth and the West Point cadets in 1821, Lafayette in 1824, and President Jackson and Martin Van Buren in 1833. The Commons were discontinued in 1842 and the chapel was divided into lecture rooms in 1867. It now contains several lecture rooms and special libraries in United States history and political economy, and the offices of the president, dean, secretary, recorder, publication agent, and university printer. Next to University on the south stands

Weld Hall, a handsome dormitory in the Elizabethan style of architecture containing fifty-four suites of rooms. It was built in 1872 by W. F. Weld in memory of his brother, Stephen Minot Weld, as the tablets in the outer entry tell. A few paces beyond Weld, facing its southern end and a little outside of the Quadrangle, is

Boylston Hall, a solid looking structure of gray Rockport granite, built for a chemical laboratory in 1857 on the site of the old homestead where several ministers of Cambridge and a president and two professors of Harvard lived at different times, as recorded on the tablets in the rear wall. The

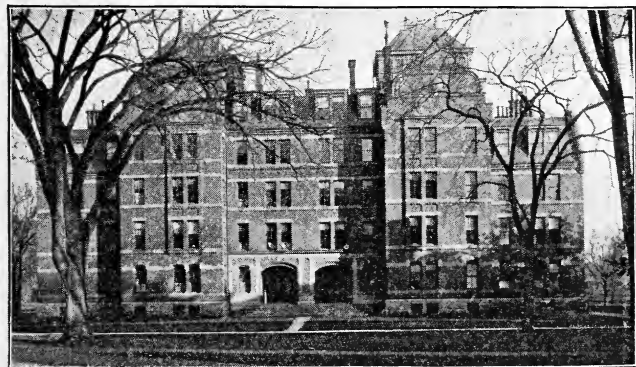
total cost of the building, which was enlarged in 1871, was \$70,000, part of which came from a fund left for the purpose by Ward Nicholas Boylston, of Boston. Across the south end of the Quadrangle, to the left on re-entering it, stands

Grays Hall, a dormitory containing fifty-two rooms, built of brick, with granite trimmings and three tablets high up on the front inscribed with the college seal and the dates of the founding of the college, 1636, and the erection of the hall, 1863. It was built by the college and named after Francis Calley Gray, John Chipman Gray, and William Gray, all liberal benefactors of the university. To the right after passing Grays, and opposite Weld, is

Matthews Hall, a large dormitory in the Gothic style of architecture, with sixty suites of handsome rooms, built in 1872 at an expense of nearly \$120,000 by Nathan Matthews, of Boston. On its site probably stood the "small brick building, where some Indians did study," known as the Indian College, erected in 1666 and removed in 1710. In 1676, after one Indian, Caleb Cheeshahteumuck, had taken a degree and died, it was converted into a printing house. One-half of the net annual income of Matthews is paid in scholarships to students, those who intend to study for the Episcopal ministry or who are the sons of Episcopal clergymen being preferred. To the left, as one passes by the south end of Matthews, stands



UNIVERSITY HALL



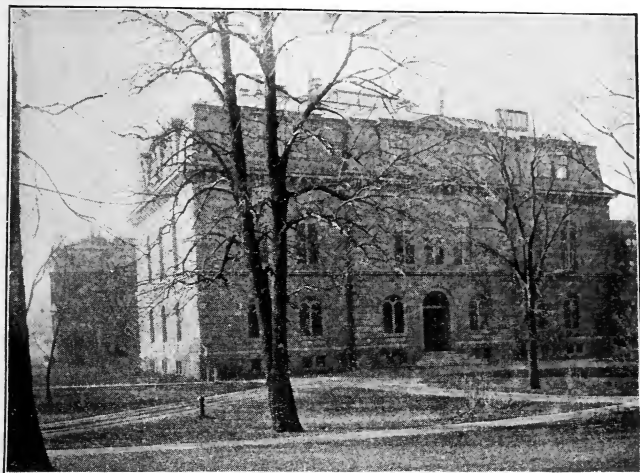
WELD HALL

Dane Hall, built for a law school in 1832 at a cost of \$7000 advanced to the college by Nathan Dane, of Beverly, Mass. The original structure was enlarged in 1845 and in 1891. It was occupied by the law department until 1883, and now contains several large lecture rooms and the store of the Harvard Co-operative Society, a university organization, formed in 1882 for the sale of stationery, books, clothing, athletic goods, and furniture, at as near cost as possible. Across the street from Dane Hall, extending to the corner of Church Street, is

College House, a long brick dormitory containing seventy rooms in the upper stories and a number of stores on the ground floor, built by the college in 1832, and enlarged in 1846, in 1860, and in 1871. Walking to the left past Dane Hall, with Harvard Square on the right, we can see, across the way, on the east corner of Dunster Street,

Little's Block, a students' dormitory of brick with sandstone trimmings, containing thirty-two suites of rooms. It was built by private enterprise in 1854, enlarged in 1869, remodelled in 1877, and further improved in 1893. Its ground floor is occupied by several stores, one of which is the

University Bookstore, established near the beginning of the century for the purpose of supplying students with classical text-books. Here the University Catalogue was formerly published. The present proprietor is Charles W. Sever, who has



BOYLSTON HALL



GRAYS HALL

been at the head of the business since 1859 and the sole proprietor of it since 1871. The building at the corner of Holyoke Street, adjoining Little's Block, is

Holyoke House, a dormitory in the Romanesque style of architecture, built of brick with free-stone trimmings and containing stores on the ground floor and forty-seven suites of rooms on the four upper floors. It was erected in 1871 by the university at an expense of \$120,000. Opposite Holyoke, within the Yard to the left, stands

Wadsworth House, formerly known as the Old President's House, a two-story wooden structure, with a gambrel roof and dormer windows, built in 1726 and, next to Massachusetts, the oldest of



WADSWORTH HOUSE

the college buildings still standing. It was erected at a cost of £1000, which were given by the Massachusetts General Court for a house for "the Reverend the President of Harvard College."

President Wadsworth was its first occupant, and his successors lived in it until 1849. Washing-

ton occupied it for a while in 1775 before establishing his headquarters in Craigie House. The rooms on the first floor at the left of the front entrance are now used by the preachers to the university, and the rest of the house is rented to students. In the brick addition at the rear is the bursar's office. While crossing Massachusetts Avenue at this point to Holyoke Street, a view of the buildings between Holyoke and Linden Streets may be obtained. The first building on the corner of Holyoke Street, opposite Holyoke House, is

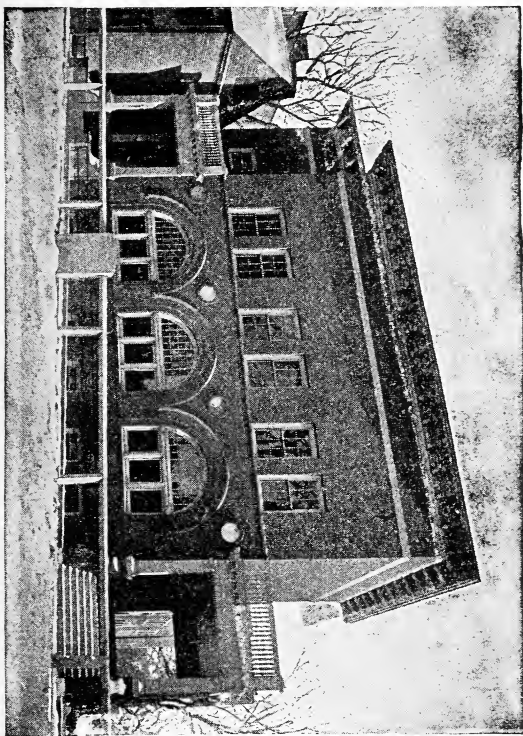
Manter Block, a small four-story brick dormitory, built in 1882 as a private investment and containing stores on the first floor and eight suites of rooms above. The next building is the

Porcellian Club House, a handsome three and one-half story structure of mottled brick, erected by the club in 1890 at a cost of more than \$30,000. The first story is rented for stores. The date of the origin of the club is uncertain. Its records extend back to 1791. Its members number fifteen each year and are drawn from among the richest men in college. The club house is luxuriously furnished, but its chief attraction is the fine library for which the club has always been noted. Among the famous men who have been members of this club are Washington Allston, William Ellery Channing, Edward Everett, Oliver Wendell Holmes, James Russell Lowell, Wendell Phillips, and Charles Sumner.

Between the home of the Porcellian Club and Linden Street stands

Hilton Block, a brick dormitory built by private enterprise in 1870, enlarged in 1882 and in 1885, and containing stores on the first floor and fifty rooms for students in the upper stories. Turning down Holyoke Street, we pass by the

Hasty Pudding Club House, an attractive two-story building of brick, standing on the east side of the street almost midway between Massachusetts Avenue and Mt. Auburn Street. It was completed in 1888, and contains a reading-room and a card-room on the first floor and a handsome library on the second floor, in which hangs a large stuffed alligator, one of the emblems of the club. A theatre, decorated in colonial style and with a seating capacity of about 450 persons, takes up the rear of the building. The club was founded in 1795, and the first play, "Bombastes Furioso," was performed in 1844. In the century of its existence the club has had about 4000 members, including many college officials and professors, congressmen, governors, judges, United States senators and cabinet officers, and other distinguished men, among whom may be mentioned George Bancroft, Phillips Brooks, Edward Everett, Oliver Wendell Holmes, James Russell Lowell, Wendell Phillips, William Hickling Prescott, Charles Sumner, and Robert Charles Winthrop. Continuing down Holyoke Street and turning to the left along Mt. Auburn Street, we come to



HASTY PUDDING CLUB-HOUSE.

Claverly Hall, one of the largest and handsomest of the new dormitories, standing on the northwest corner of Mt. Auburn and Linden Streets. It was completed in 1893 for a private owner. The first story is of Indiana limestone and the four upper stories are of brick with limestone trimmings. The building contains fifty-seven suites of rooms; one of its features is a large marble swimming tank. Going round the corner of Claverly and up Linden Street back to Massachusetts Avenue, we pass by the office of one of the

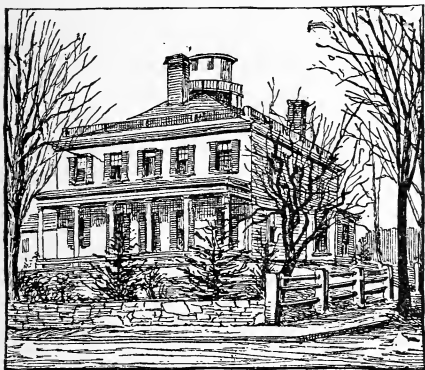
College Publications, *The Harvard Crimson*, a newspaper managed and edited by students and published daily, except on Sundays and holidays, throughout the college year. *The Crimson* is the official newspaper of the college. *The Daily News* is a rival paper. The students also issue *The Harvard Lampoon*, a humorous illustrated publication, and *The Harvard Advocate*, a periodical of light literature, both of which appear every two weeks, and *The Harvard Monthly*, a magazine containing the graver efforts of the students and published once a month in term-time. Proceeding to the right along Massachusetts Avenue, we pass through Quincy Square, on the east side of which, between the avenue and Harvard Street, stands

Beck Hall, a dormitory built by private means in 1876 at a cost of nearly \$100,000 and named after Charles Beck, for many years university professor of Latin. It is constructed of red brick with

trimmings of black brick, tiles and brown stone, and contains twenty-eight suites of rooms. To the right, on the south side of Quincy Square, is

Quincy Hall, another private dormitory, erected in 1892 of red brick with brown stone trimmings, and containing twelve suites of rooms. Continuing straight on along Harvard Street past Beck and the spacious gray stone edifice of the Old Cambridge Baptist Church a short distance,

Ware Hall is seen to the left on the northeast corner of Harvard and Ware Streets. It was built by private enterprise in 1894. The first story is of light yellow brick, and the four upper stories of red brick, with trimmings of yellow brick and Indiana limestone. It has fifty-five suites of rooms, and is



DANA HOUSE

Dana House, a two and one-half story frame dwelling within the Yard, on the northwest corner of Harvard and Quincy Streets. It was built in

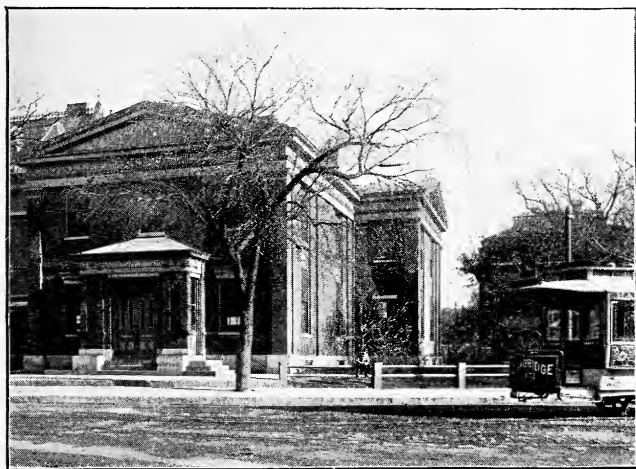
the only college dormitory provided with a passenger elevator. Going back past the Baptist Church and Beck Hall and turning to the right up Quincy Street, we pass by

1823 by the family of Chief Justice Francis Dana. In 1839 the cupola and a revolving dome for a reflecting telescope were added. This was the first step toward establishing an observatory at Harvard. For thirty years this house was the home of the Rev. Andrew Preston Peabody, D. D., Plummer professor of Christian morals and preacher to the university. It is now occupied by Professor George Herbert Palmer and his wife, Mrs. Alice Freeman Palmer, formerly the president of Wellesley College. The next building on the same side of Quincy Street is the

President's House, a low brick dwelling, with a mansard roof, standing on the crest of an elevation that slopes away toward Boylston and Gore Halls in the rear. The house was built in 1860 with the principal and interest of \$10,000 which Peter C. Brooks gave to the college in 1846 for this purpose. President Charles William Eliot has lived here since he became the head of the university in 1869. Almost opposite, on the right side of Quincy Street, is the Colonial Club house, an enlarged frame mansion, painted yellow with white trimmings, formerly the home of Henry James, the father of the novelist of that name. The next dwelling to the left beyond the President's House is the home of Professor Nathaniel Southgate Shaler. Passing by it and turning to the left through the first gateway leading into the Yard, we come to



MATTHEWS HALL



DANE HALL

Sever Hall, a massive building of dark red brick, with ornamentations of moulded brick and tiles, and a red tiled roof with quadruple dormer windows. It was built in 1880 as a recitation hall, and named after Mrs. Anne E. P. Sever, who left \$100,000 to the college. The special libraries in mathematics, English, French, German, Sanskrit, Semitic, and the Romance languages are in this building. Permanent and temporary collections of pictures, coins, and other interesting objects are to be found in some of the rooms, and lectures open to the public are frequently given in Room 11 on the first floor, familiarly designated as "Sever 11." The architect of this great structure was Henry Hobson Richardson. "His interest in building it was very deep," writes Phillips Brooks, "and he put into his first work for his college all his best thought and power. From the day when it was finished it seemed to possess the Yard, as all his buildings took possession of the earth they stood on. . . . Sever Hall makes the other modern buildings of the College Yard seem like visitors who came and who will go again — for which one would not grieve. This serious and cheerful structure one hardly thinks of as having ever come, and one rejoices to believe that it will stay forever." The gray stone building to the left on leaving Sever is

Gore Hall, in which the university library is housed. This building was erected in 1841 with



SEVER HALL.

the proceeds of a bequest of \$70,000 by Christopher Gore, enlarged at a cost of \$90,000 in 1877, and partly altered and improved in 1895. It is constructed of Quincy granite in a modification of the Gothic style of architecture of the fourteenth century employed in the chapel of King's College at Cambridge in England. The entrance is on the south side beneath a gilt cross that was brought from Louisburg in 1745, after the surrender of the city to Sir William Pepperell and the Massachusetts troops. The library, which anyone may use for consultation, now numbers more than 448,000 bound volumes, of which about 325,000 are in Gore Hall, and the collection of pamphlets and maps is estimated to be about as large. Turning to the right, past the west end of Gore Hall, and keeping straight on across the Yard back of Weld, University, and Thayer, a fine view of the front of Sever is obtained. In the rear of Thayer stands

Appleton Chapel, so named for Samuel Appleton, of Boston, who provided that one-quarter of his bequest of \$200,000 to the college should be spent in erecting a chapel. The building, which is of light Nova Scotia sandstone, was completed in 1858. Its interior has since been considerably altered, improved, and redecorated. On every week-day morning in term-time, except holidays, a short service is held between 8.45 and 9 o'clock, attendance at which is voluntary. Services are also held on every Sunday evening in term-time at

7.30 o'clock, and vespers at 5 o'clock on every Thursday afternoon from Thanksgiving to Easter, except in the Christmas recess. These services are usually in charge either of the Plummer professor of Christian morals, or of one of the five preachers to the university. The chapel choir, composed of Harvard students and Cambridge boys, is noted for its fine singing.

In the old days, when prayers were held in Holden Chapel or in Harvard or University Halls, unusual occurrences sometimes interrupted the service. On one occasion, in President Kirkland's day, some "pull-crackers," which had been fastened at either end to the covers of the Bible, exploded when he opened the book. At another time, in the days when every one about the college was required to talk in Latin, a dog strayed into prayers, and it is related that the honored president of the university, who was conducting the service, called out angrily, "Exclude canem et — et — shut the door!" Long ago a timid tutor named Ashur Ware sometimes officiated at the service, and then all the students suddenly became sufferers from incipient colds, and sneezed after this fashion: "A-shur, a-shur, a-shur-ware." One winter's morning in 1821, after about all the students had gone to Boston the previous evening to hear Edmund Kean, and had been storm-bound by a snowfall of two feet in depth, there were only three students at prayers. At one time, about 1734, tardiness at

prayers meant a fine of one penny, and absence from them a fine of twopence. The list in which these offences were enumerated included fifty others, all punishable with fines ranging from a penny to £2 10s. The whole system was most amusing. "We can picture to ourselves," says one writer, "the mischief-loving student going through a mental calculation in order to ascertain in what way a given sum of money invested in fines would yield the greatest return in fun: whether he should get drunk, or thrash a fellow-student, or lie to the Dean, or cut a recitation, or swap jack-knives without the consent of the proctor,—all these offences being punishable by the same fine, one shilling and sixpence." Some of the more serious offences were punished with a cuffing or a flogging administered by the president.

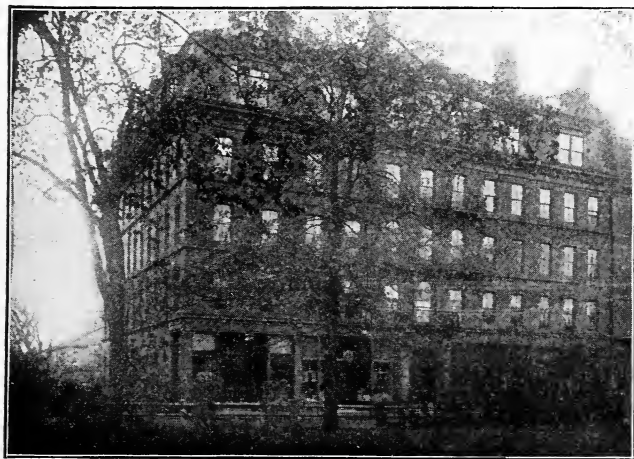
On leaving the chapel and passing round by the north end of Thayer, we see the

Cambridge-Street Gate, a brick and iron structure erected in 1891 with funds given to the college for this purpose by George von L. Meyer, of Boston. On the back of one of the main pillars is an inscription to this effect, and on the back of the other the college seal and motto, "Veritas." Turning to the right after passing through the gateway, a few steps bring one to the

Fogg Art Museum, a light stone, fire-proof building completed in 1895 at a cost of \$150,000, and comprising art galleries in front and a semi-



LITTLE'S BLOCK



HOLYOKE HOUSE

circular lecture-room in the rear. The endowment of \$70,000, as well as the money for the building, was the gift of Mrs. Elizabeth Fogg, of New York. The architect was Richard Morris Hunt. Directly opposite the Art Museum, in the green "Delta" between Cambridge and Kirkland Streets, is the

Statue of John Harvard, an ideal seated figure in bronze, designed by Daniel C. French, and given to the college by Samuel J. Bridge in 1884. No likeness of John Harvard is known to be in existence. On the broad eastern end of the "Delta" rises

Memorial Hall, a building of noble proportions reared by the alumni of the university in memory of the sons of Harvard who laid down their lives for their country in the Civil War. The hall is constructed of red brick with trimmings of buff Nova Scotia sandstone, and consists of a memorial transept and a large dining-hall, begun in 1870 and dedicated in 1874, and Sanders Theatre, completed in 1876 and named for Charles Sanders, who left to the college the sum of \$60,000, which was devoted to this purpose. The cost of the entire structure was about \$500,000. The great tower above the transept, rising "four-square to all the winds that blow," is 200 feet high, and forms a landmark visible for miles about the surrounding country. On the western end of the hall is a Latin inscription telling when the building was erected, above which are the words, "HUMANITAS VIRTUS



MEMORIAL HALL

PIETAS" (Learning, Manhood, Loyalty). On either end of the cloister porch below are the seals of Massachusetts and Harvard, and in a niche at the back of the porch is a bust of President Walker. Over the north entrance to the transept is inscribed, "VT VIRTUTIS EXEMPLA SEMPER APVD VOS VIGEANT SODALES AMICIQVE POSVERVNT" (That examples of manhood may ever flourish among you, comrades and friends have reared this memorial); and over the south entrance is inscribed, "MEMORIAE EORVM QVI HIS IN SEDIBVS INSTITVTI MORTEM PRO PATRIA OPPETIVERVNT: CIO D CCC LX I—CIO D CCC LX V" (To the memory of those who went from these seats of learning to meet death for their country: 1861–1865). In the gable-ends above the windows round the exterior of Sanders Theatre are heroic-sized busts of seven great orators—Demosthenes, Cicero, St. Chrysostom, Bossuet, Chatham, Burke, and Webster.

Within the transept are the marble tablets on which are the names of 136 of the graduates and students of the university who fell in defence of the Union,* and a large tablet, in the centre of the east side, above the arcade, inscribed thus: "THIS HALL COMMEMORATES THE PATRIOTISM OF THE GRADUATES AND STUDENTS OF THIS UNIVERSITY WHO SERVED IN THE ARMY AND NAVY OF THE UNITED STATES DURING THE WAR FOR THE PRESERVATION OF THE UNION AND UPON THESE TABLETS ARE INSCRIBED THE NAMES OF THOSE AMONG THEM WHO DIED IN

* See Appendix (III).

THAT SERVICE." At the front corners of the small balcony opposite this tablet are the two flags presented by the United States government to Dorothea Lynde Dix, in recognition of her work for the sick and wounded Union soldiers in the Civil War, and bequeathed by her to Harvard. The large stained-glass windows over the entrances and the walls above the tablets bear words and quotations from the classics and the Latin Vulgate, further commemorating the patriotic spirit and strong sense of duty of the young heroes whose memory is

"Throned in high deeds, forever and forever,
That cannot die, and will not pass away!"

On the west side of the transept is the dining-hall, where about 1100 instructors and students take their meals. The walls are adorned with the portraits and busts of many noted people,* among which the pictures by Copley and Stuart and the busts by Crawford, the father of F. Marion Crawford, Powers, and French are of special interest. The bust of Longfellow is a replica of the one in Westminster Abbey. The stained-glass windows at the sides of the hall are memorials presented by the classes that are thus commemorated; the great rose-window of stained glass at the end of the hall is emblazoned with the arms of Harvard, of Massachusetts, and of the United States. Visitors are ad-

* See Appendix (IV) for a complete list of the portraits and busts in Memorial Hall.

mitted to the hall between the hours for meals, but are allowed only in the east gallery when the students are at luncheon or dinner. Admission to the gallery is by the door on the west side of the transept, near the north entrance.

At either end of the east side of the transept are the entrances to Sanders Theatre, where the Class Day and Commencement exercises are held, and lectures, concerts, and other entertainments given in term-time. The *Oedipus Tyrannis*, of Sophocles, was produced here in May, 1881, the *Phormio*, of Terence, in April, 1894, and the *Epicoene*, of Ben Jonson, in March, 1895. The theatre is classic in design, has a floor-space and two balconies facing a broad, recessed stage, and will seat about 1400 persons. To the right of the stage, on a high pedestal, is a white marble statue of President Quincy by Story, and on the wall at the back of the stage are three spaces ornamented with the college seal in crimson, black, and gold—three open books bearing the word "Veritas" on a shield, and the motto, "Christo et Ecclesiae." On the side walls are inscriptions recording the gift of Charles Sanders and the date of the building of the structure; while on the wall above the musicians' balcony over the stage is this inscription: "HIC IN SILVESTREBVVS ET INCVLTVS LOCIS ANGLI DOMO PROFVGI ANNO POST CHRISTVM NATVM CIO IO C XXXVI POST COLONIAM HVC DEDVCTAM VI SAPIENTIAM RATI ANTE OMNIA COLENDAM SCHOLAM PVBLICE CONDIDERVNT CONDI-

TAM CHRISTO ET ECCLESIAE DICAVERUNT: QVAE AVCTA IOHANNIS HARVARD MVNIFICENTIA A LITTERARVM FAVORIBVS CVM NOSTRATIBVS TVM EXTERNIS IDENTIDEM ADIVTA ALVMNORVM DENIQVE FIDEI COMMISSA AB EXIGVIS PERDVCTA INITIIS AD MAIORA RERVM INCREMENTA PRAESIDVM SOCIORVM INSPECTORVM SENATVS ACADEMICI CONSILII ET PRVDENTIA ET CVRA OPTVMAS ARTES VIRTUTES PVBLICAS PRIVATAS COLVIT COLIT: QVI AVTEM DOCTI FVERINT FVLGEBVNT QVASI SPLENDOR FIRMAMENTI ET QVI AD IVSTITIAM ERVDIVNT MVLTO QVASI STELLAE IN PERPETVAS AETERNITATES" (Here in the wilderness and waste places, Englishmen, exiled from home, in the year of our Lord 1636, six years after the colony was founded, believing that wisdom should be cherished before all things, established a school by public enactment and dedicated it to Christ and to the Church. Endowed by the munificence of John Harvard and repeatedly aided by the patrons of learning both here and abroad, it was finally entrusted to the loyalty of its alumni and has grown from small beginnings to increasing greatness. Through the judgment, the prudence, and the foresight of its presidents, its fellows, its overseers, and its academic council, it has fostered and still fosters liberal arts and public and private virtues. "Moreover those that have become learned will shine as the brightness of the heavens and those that lead many to righteousness as the stars forever and ever!").

Leaving Memorial by the south door, and walking to the left along Cambridge Street, we pass on the right, in the triangular space bounded by Cambridge and Quincy Streets and Broadway, the

Old Gymnasium, a low, octagonal brick building, erected in 1860 at a cost of \$9500, and used, after the erection of the Hemenway Gymnasium, as a storehouse. In 1894 it was remodelled inside and fitted with apparatus for the use of the engineering department of the university. To the left on Quincy Street, facing Memorial, are the buildings of the New-Church Theological School; the farther one, on the corner of Quincy and Kirkland Streets, was formerly the home of President Sparks. Proceeding along Cambridge Street past the buildings of the Manual Training School and the rear of the Cambridge Public Library, we reach

Felton Hall, a brick and wood dormitory on the southeast corner of Cambridge and Trowbridge Streets, built by private enterprise in 1877 and containing thirty-six suites of rooms. It was named in honor of President Felton. Near it, on Broadway, is the large new building of the Cambridge English High School.

Going to the left through Trowbridge Street, we come out on Kirkland Street opposite the residence of Professor Francis James Child, one of the great authorities in old English ballads, Chaucer, and Shakespeare, in front of whose house may be seen the trim rose-garden which it is his delight to keep



CLAVERLY HALL



BECK HALL

in order. Again turning to the left along Kirkland Street, we cross Irving Street, which leads on the right past the residences of a number of Harvard professors, including those of William James, the eminent professor of psychology, whose brother is Henry James, the novelist, and Josiah Royce, professor of the history of philosophy, to "Shady Hill," the picturesque home of Professor Charles Eliot Norton, standing among stately trees on the rising ground near Beacon Street. Arthur Hugh Clough, the poet, visited here in 1853. A little farther along Kirkland Street on the right is Divinity Avenue, a beautiful shaded roadway, with broad paths on either side leading under arching boughs to another group of university buildings. The first one on the left is the

Peabody Museum of American Archaeology and Ethnology, a large brick building erected in 1877 with part of the fund of \$150,000 given by George Peabody, of London, in 1866, for the purpose of establishing such a museum. The collections in the Museum, which may be seen between 9 A. M. and 5 P. M., include mainly the implements and ornaments of the aboriginal races of America—the mound-builders, cave-dwellers, and Indians. In 1891 a special arrangement was made with Honduras, by which the Museum was to have charge of the antiquities of that country for ten years, and in return was to be allowed to take one-half of the collection obtained from the ancient

cities and burial places of the country. The Museum owns the Great Serpent Mound in Ohio. Besides the American collections, there are several more representing other parts of the world, including the collection of the Semitic Museum, which contains manuscripts, coins, photographs, Babylonian-Assyrian seals and clay tablets, Phoenician glassware, and a large number of casts of the finest of the Semitic monuments in the European museums. Just beyond the Museum, on the right, is

Divinity Hall, a plain, brick structure built in 1826 by the Society for the Promotion of Theological Education in Harvard University, and containing the chapel of the Divinity School, a reading-room, and forty-two rooms for students. Divinity House, a frame structure in the rear of Divinity Hall, contains six rooms for students. A little beyond the hall stands the

Divinity School Library, a brick building with brown stone trimmings in the Gothic style of architecture, completed in 1887 at a cost of about \$40,000. It contains a faculty room, three lecture-rooms, and the library, consisting of about 26,000 volumes and more than 5000 pamphlets. Behind these two buildings is

Norton Field, a student play-ground of about six acres in extent, laid out for foot-ball, base-ball, tennis, and other games. Opposite the Divinity School buildings is the

Museum of Comparative Zoölogy, popularly known as the "Agassiz Museum," a large brick structure which will eventually be extended to the Peabody Museum, enclosing three sides of a quadrangle and forming the University Museum. The so-called "Agassiz Museum" occupies the north wing of the great building, which was begun in 1860 and added to in 1871, in 1880, and in 1890. The funds included two grants from the Commonwealth of Massachusetts amounting to \$175,000, a bequest of \$50,000 from Francis C. Gray, of Boston, the Agassiz memorial fund amounting to more than \$300,000, and numerous private subscriptions aggregating many thousands of dollars. The entrance is at the north side of the quadrangle, and the collections may be seen on week-days from 9 A. M. to 5 P. M., and on Sundays from 1 to 5 P. M. The Museum and its contents represent the life-work of Louis Agassiz and the munificence of his son, Alexander Agassiz. The exhibits, which include systematic collections of birds, reptiles, fishes, insects, and many other classes of specimens, are the results of the expeditions made by Louis Agassiz to Brazil and the Pacific by way of the Straits of Magellan. In the west part of the building fronting on Oxford Street, besides lecture-rooms, laboratories, offices for the curators and professors, and the zoölogical, botanical, mineralogical, and other special libraries, containing more than 24,000 volumes, there is, in a large room on

the third floor, overlooking the museum quadrangle, the wonderful collection of

Glass Models of Flowers, made by two Bohemian artists, Leopold Blaschka and his son Rudolph, who live in Germany at Hosterwitz on the Elbe, a few miles above Dresden. They were induced to undertake the work by Professor George Lincoln Goodale, director of the Botanic Garden at Harvard, and the necessary funds have been supplied by Mrs. Elizabeth C. Ware and Miss Mary L. Ware, of Boston, in memory of Dr. Charles Eliot Ware. The collection was started in 1887, and is added to twice a year. The models number several hundred, and represent sprays and clusters of flowers and magnified cross-sections, showing the structure of the plants—all so life-like that the flowers themselves seem to have been just placed in the cases. In the south end of the University Museum, so far as at present completed, adjoining the Ware Collection, are the

Mineralogical Collections, including special collections of meteorites, agates, and tourmalines, gilded models of gold nuggets of extraordinary size, and many more unique and interesting specimens. Leaving the Museum by the west entrance, and following the path to the right, we come out on Oxford Street, opposite Jarvis Street. To the right, on either side of Oxford Street, are two more college dormitories. The smaller one on the east side of the street is

Conant Hall, a four-story, hip-roofed building of red brick with buff sandstone trimmings, erected in 1894 and containing forty-five suites of rooms and three single rooms. It cost \$95,000, bequeathed to the college by Edwin Conant, of Worcester, Mass., who also left \$27,500 to the college library and \$5000 to the Divinity School. The large dormitory on the opposite side of the street is

Perkins Hall, also four stories high and built in 1894 of similar materials to those used in Conant Hall. The building contains eighty-eight suites of rooms and cost \$150,000, the gift of Mrs. Catharine P. Perkins, of Boston, in memory of the Rev. Daniel Perkins, Richard Perkins, and William Foster Perkins, all members of her husband's family and graduates of Harvard. This building occupies the east end of

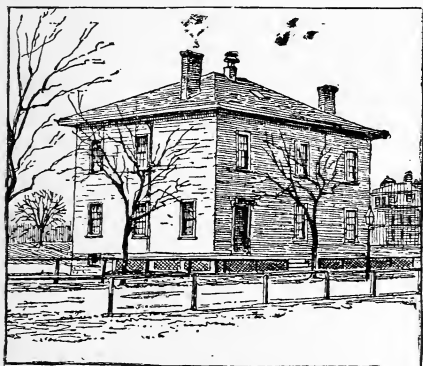
Jarvis Field, a play-ground of about four acres in area, between Jarvis and Everett Streets, formerly used for foot-ball and base-ball, but now devoted exclusively to tennis. On the south side of Jarvis Street lies

Holmes Field, another play-ground of about five acres in extent, with a fine quarter-mile cinder running-track, an excellent base-ball diamond, and permanent seats for more than 5000 people. Here all the contests in field athletics are held. Along the Jarvis-Street side of the field are three college buildings. The first one is the

College Hospital, a small yellow-and-white frame building, erected in 1874 and used on the extremely rare occasions when a student in a college dormitory is attacked by so severe an illness that it becomes necessary to remove him to quieter and more secluded quarters. Next is the

Carey Building, a picturesque brick structure, built in 1890 with money given to the college by Henry Astor Carey. It is used by the members of the 'varsity teams, and contains a large circular rowing tank, in which the candidates for the crew practise in winter in a stationary boat. The last building of the three is the

Society House, sometimes called "the old Pudding building," a square, gray, frame structure,



SOCIETY HOUSE

built in 1850 near Kirkland Street, and moved first to Divinity Avenue and then to its present location. It has been put to a variety of uses as a museum, a dormitory, a

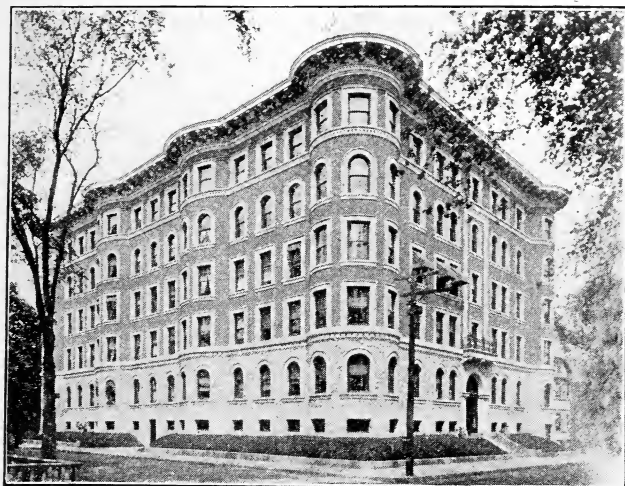
society building, and a recitation hall. Returning to Oxford Street and proceeding along it to Kirk-

land Street, we pass on the left-hand corner, opposite Memorial, the

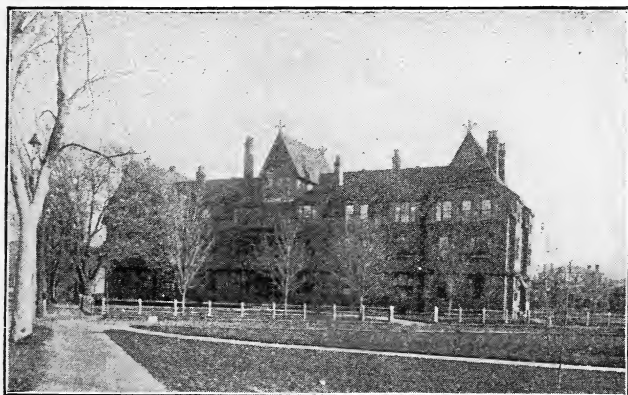
Foxcroft Club House, the home of a co-operative organization formed in 1888 for aiding students of moderate means to live as reasonably as possible. The house was formerly a private residence. It now contains a reading-room, a dining-room where simple articles of food are furnished to order at cost, and eight rooms for students. About 300 students are admitted annually to the privileges of the club. On the opposite corner of Oxford and Kirkland Streets is the home of the Rev. Francis Greenwood Peabody, D. D., Plummer professor of Christian morals. A short distance to the right along Kirkland Street stands the

Lawrence Scientific School, a plain, brick structure built in 1848 with money given by Abbott Lawrence, of Boston, and enlarged in 1891. It contains electrical and other workshops and laboratories, lecture-rooms, and the offices of the school. Professor Eben N. Horsford and Professor Louis Agassiz were connected with the school when it was established, and President Eliot was at one time an assistant professor of chemistry there. The present dean of the school is Professor Shaler. In the rear of this building stands the

Jefferson Physical Laboratory, a long, four-story brick building, completed in 1884 at an expense of \$115,000, given to the college by Thomas Jefferson Coolidge, of Boston. It was designed



WARE HALL



FELTON HALL

with special reference to stability, so that minute investigations with sensitive instruments could be carried on without disturbance, and contains a large lecture-hall, a great laboratory, several recitation-rooms, a number of small rooms where special investigations may be pursued, and a large rectangular tower, on an independent foundation and isolated from the surrounding rooms, for investigations demanding extraordinary stability or a great height. The ornate, many-gabled building, with dormer windows, next to the Scientific School, is the

Hemenway Gymnasium, built in 1879 at a cost of \$100,000, given to the college for this purpose by Augustus Hemenway, of Boston, and enlarged in 1895 at the expense of the same generous alumnus of the college. To the left of the entrance-hall is the space reserved for visitors, where they may view the students exercising in the main hall and on the running-track in the gallery above. Upstairs is the rowing-room, where the crews practise in winter, and the trophy-room, where may be seen the foot-balls, base-balls, flags, and other trophies of Harvard's athletic prowess in the field and on the water. The east side of the building is largely devoted to clothes-lockers and bath-rooms for the students. In the basement there are bowling alleys and a cage for practising hand-ball. Turning to the right down Holmes Place, just beyond the Gymnasium, we come to

Austin Hall, the home of the Law School, a handsome building designed by Henry Hobson Richardson and erected in 1883 with money given by Edwin Austin, of Boston, in memory of his brother, Samuel Austin. The materials are light buff stone and red sandstone. On the front of the main building is the inscription from the Bible — "And thou shalt teach them ordinances and laws and shalt shew them the way wherein they must walk and the work that they must do."* The graceful beauty of the triple-arched entrance, with its flanking turret, is characteristic of Richardson's best qualities. Large lecture-rooms with inclined floors occupy the two wings of the building, and there is a still larger one in the rear on the first floor. Upstairs is a spacious, well-lighted reading-room with a noble open fireplace, numerous portraits on the walls, and a pleasant outlook upon Holmes Field and the Cambridge Common. On this floor also is the law library, containing about 34,000 volumes and 4000 pamphlets. About midway between Austin Hall and the Gymnasium, on the east side of Holmes Place, formerly stood the interesting old frame homestead, with a gambrel roof and dormer windows, in which Oliver Wendell Holmes was born. It was removed in 1884. Keeping on past Austin Hall to Massachusetts Avenue, and again turning to the right along that thoroughfare, a few steps bring one to the gate-

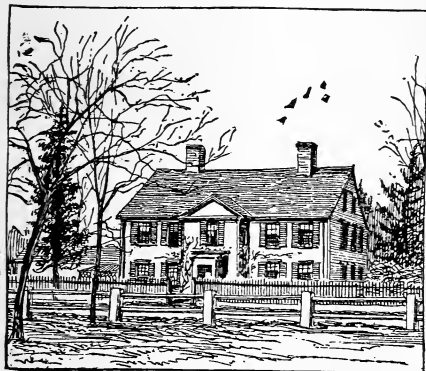
* Exodus xviii: 20.

way in the high iron railing enclosing the courtyard of

Walter Hastings Hall, another large dormitory facing the Common. This imposing structure of mottled brick, with moulded brick trimmings, was built in 1890 at an expense of \$243,000, bequeathed to the college by Walter Hastings. It contains sixty-one suites of rooms, including the best appointed and most expensive in any of the dormitories owned by the college. The attractive church building standing next to Hastings is the house of worship of the Epworth Methodist Episcopal Church. Crossing Massachusetts Avenue and proceeding along Waterhouse Street, the ideal bronze statue of John Bridge, one of the early settlers of Cambridge, may be seen in the Common to the left. The Common was set apart for use as a training field in 1769; it was the muster ground of the Revolutionary Army, and the place where the flag of thirteen stripes was first unfurled. The fourth house to the right on Waterhouse Street, facing the Common, is the

Waterhouse House, one of the oldest dwellings now standing in Cambridge, named after Dr. Benjamin Waterhouse, who was at the same time professor of the theory and practice of physic at Harvard and of natural history at Brown, and one of the first physicians to introduce vaccination into this country, as well as the first lecturer on natural history in an American college. He was medical

supervisor of the United States military posts in New England for many years, and died here in



WATERHOUSE HOUSE

1846. The house contains a number of interesting relics. Turning to the right round the first corner beyond this house, and going along Garden Street about half a mile, we reach the

Botanic Garden, bounded by Garden, Linnaean, and Raymond Streets. It was established in 1805, and occupies about seven acres of land. Entering by the Garden-Street gateway just beyond Linnaean Street, and proceeding along the curving path on top of the terrace, we pass on the right the garden, containing more than 5000 species of flowering plants, and on the left the professor's house, built in 1810, the herbarium, built in 1864 at a cost of \$15,000, given by Nathaniel Thayer, the laboratory, built in 1871, and the conservatory, built in 1857. The herbarium now numbers more than 200,000 sheets, and the botanical library in the same building contains nearly 6000 volumes and 4000 pamphlets. The grounds and greenhouses

are open the year round from sunrise to sunset. In the greenhouses are extremely fine collections of cacti, orchids, and ferns, including a giant tree-fern from Australia that is specially worth seeing. The garden from early in the spring until late in the autumn is bright with bloom and sweet with the perfume of innumerable blossoms. On the other side of Garden Street, opposite the Botanic Garden, is the

Astronomical Observatory, situated on rising ground bounded by Garden and Bond Streets and Concord Avenue. The observatory was begun in 1844, completed in 1846, and enlarged in 1851. Since then several other buildings have been erected as the need arose, and the main structure has been added to and rearranged. The instruments now in use include the Bruce 24-inch photographic telescope, the largest of its kind in the world, the Draper 11-inch photographic telescope, an 8-inch photographic telescope, and two equatorial telescopes, the larger of which has a focal length of twenty-two and one-half feet and a 15-inch aperture. Here the astronomical library, numbering almost 8000 volumes and 10,000 pamphlets, is housed. The three-story brick building behind the observatory was erected in 1892 at a cost of about \$12,000 to provide a fire-proof place of storage for the written and photographic astronomical records. These data, which have been collecting for about fifty years and are of

inestimable value, consist of photographic plates and written observations full of consecutive comments on the heavens and on thousands of single stars and their spectra. The observatory transmits time signals to different parts of New England, and maintains a branch observatory and meteorological station near Arequipa in Peru. From the observatories of Harvard here and Kiel abroad all general announcements of astronomical discoveries are made. Visitors are not allowed to enter the observatory, as their admission would interfere seriously with its work; but they are admitted to the grounds. Entering these by the Garden-Street gateway and going across them past the observatory buildings, we come out on Concord Avenue directly opposite Buckingham Street.

Turning down the latter thoroughfare, we pass, on the hilly right-hand side just where the street begins to curve, the dark red, vine-clad cottage that Thomas Wentworth Higginson makes his home. A rustic gateway leads into the cosy grounds, and on the dark green door is a shining brass door-plate, on which appears, in old-fashioned characters, the name of the author's father, "S. Higginson, Jr." Colonel Higginson's study is on the first floor in the wing on the left side of the house as one faces it. At the end of Buckingham Street we turn to the right, and, on the northwest corner of Brattle Street and Riedesel Avenue, we come to the

Riedesel House, so called because the Baron de Riedesel and his wife were quartered in it after Burgoyne's surrender to Gates at Saratoga in October, 1777. For a long time the autograph "Riedesel" was visible on one of the window-panes; it was supposed to have been written there with a diamond ring by the Baroness de Riedesel. She accompanied her husband during Burgoyne's disastrous invasion of New York, and wrote a thrilling



RIEDESEL HOUSE

narrative of the trying scenes at Saratoga. It was in her baggage that the German regiments hid their colors, after taking them off their staves, in order to save them from capture by the victorious American troops. The original dwelling in which the baron and baroness stayed during their captivity was afterward raised, and now forms the two upper stories and attic of the house, which was moved a few years ago from its former site at the corner of Brattle and Sparks Streets to its present position. The older part was built about 1750. The first house beyond Appleton Street, on

the same side of Brattle Street as the Riedesel House, is the

Lee House, a two-story, pitched-roof mansion, thought to be the oldest dwelling now standing in Cambridge. Judge Joseph Lee owned the place at the outbreak of the Revolution. The house was erected on an oak frame supposed to have been brought over from England about two and a quarter centuries ago. The great chimney that rises through the centre of the house is laid in clay mortar, and the massive beams that support the low ceilings of the first-floor rooms are left exposed to view. On the opposite side of Brattle Street, occupying the west corner of Channing Street, stands the home of William Eustis Russell, ex-governor of Massachusetts, a pleasant-looking Queen Anne cottage with a small stable in the rear. Almost opposite Governor Russell's is the

Fayerweather House, a light brown, three-story dwelling, built about 1750 and long occupied by Thomas Fayerweather. It is chiefly noticeable as an excellent example, in appearance and situation, of the colonial country-place, and as the house that was used for many years as a preparatory school by William Lilly, a Harvard graduate and noted classical scholar, among whose pupils were James Russell Lowell, Thomas Wentworth Higginson, William Wetmore Story, Richard Henry Dana, Jr., and William Morris Hunt. A little farther on, to the left, is Elmwood Avenue, and a few steps

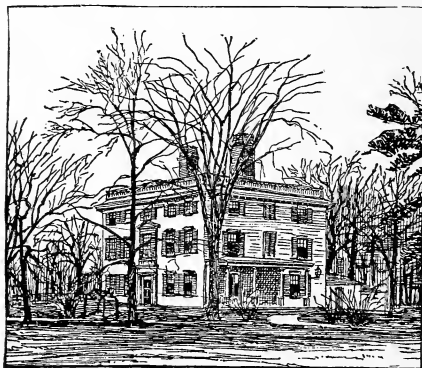
more along this street bring us before the high Luff-and-white wooden gate, beyond which lies

Elmwood, the life-long home of James Russell Lowell. As we stand

“here at his gate,

Where the boughs of the stately elms are meeting,”

we can see “the poet’s house in the Elmwood thickets,” a square frame dwelling, three stories high, painted yellow, with white trimmings, green



ELMWOOD

blinds, and a white railing round the roof. There are several acres of ground about the house, at the back of which are the barn and out-buildings, a part of the old orchard, and a

fine grove of pines. The homestead was built in 1760, and just before the Revolution was occupied by Thomas Oliver, the last lieutenant-governor from England. It was subsequently used as a hospital for wounded patriots after the struggle on Bunker Hill, and later still inhabited by Elbridge Gerry, a signer of the Declaration of Independence, governor of Massachusetts,

and vice-president of the United States, from whose name was derived the term "gerrymander." In 1818, about a year before the poet was born, the place was bought by his father, the Rev. Charles Lowell, D. D. It was from the fireside of this cosy old mansion that the poet wrote, in 1868, to Charles Eliot Norton —

"The wind is roistering out of doors,
My windows shake and my chimney roars,
My Elmwood chimneys seem crooning to me,
As of old, in their moody, minor key,
And out of the past the hoarse wind blows,
As I sit in my arm-chair, and toast my toes.

'Ho! ho! nine-and-forty,' they seem to sing,
'We saw you a little toddling thing.
We knew you child and youth and man,
A wonderful fellow to dream and plan. . . .'"

Here most of his poems and essays were written, and here he always returned, whether from his duties as professor of modern languages at Harvard or as the American minister at Madrid or at the court of St. James, to sit and dream and

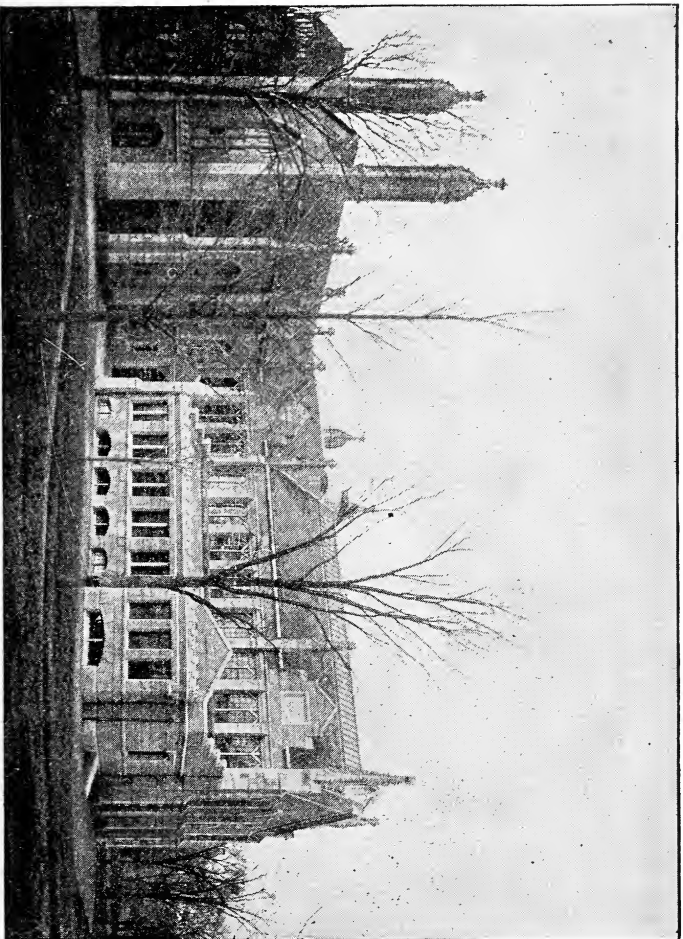
"hear, as of yore,
His Elmwood chimneys' deep-throated roar."

Here, in 1891, he passed away, and his grave is in Mount Auburn Cemetery, almost within sight of this spot, where he was born. It may be found at the right of Fountain Avenue, a short distance from the entrance to the cemetery; and just above, on the crest of Indian Ridge, is the sarcophagus that

marks the spot where Longfellow lies, while only a little distance in the opposite direction is the grave of Oliver Wendell Holmes.

Turning to the left into Mount Auburn Street, after leaving Elmwood, we pass on the right the red brick buildings of the Cambridge City Hospital, back of which is the spot where Professor Horsford declared that Lief Erikson, the Norseman, built his house in Vineland in the year 1000. On the left, almost opposite the main hospital, is the large gray frame building of the Avon Home for Children. A little more than a quarter of a mile beyond this point, on the right, between Willard and Hawthorn Streets, is

Longfellow Park, laid out in memory of the poet and extending through from Mount Auburn Street to Brattle Street. It is controlled by the Longfellow Memorial Association, which was formed for the purpose of preserving this land and the view of the Charles River which it opens from Brattle Street, together with the laying out of the land for public uses and the establishing and maintenance of the small garden at the Mount Auburn-Street end of the park. The association has a fund of about \$15,000, yielding enough to keep the grounds in order and to lay by something each year for ulterior uses. These uses, according to Colonel Thomas Wentworth Higginson, who has been a director in the association from the beginning, contemplate the possibility of the erection, at some



HARVARD UNIVERSITY LIBRARY (GORE HALL).

time, of a memorial building, of no great pretensions, but adequate to the secure preservation of Longfellow's manuscripts, and the various editions and translations of his books, should these be placed in the custody of the association. Provision was made for this building when the park was planned, and one or two bequests have been received for that express purpose. East of the park, on either side of Mount Auburn Street, stand the

Lowell Willows, so called because of the strong interest in them shown by James Russell Lowell, who made them the central theme of his fine poem, "Under the Willows":

"I care not how men trace their ancestry,
To ape or Adam; let them please their whim; -
But I in June am midway to believe
A tree among my far progenitors,
Such sympathy is mine with all the race. . . .
Among them one, an ancient willow, spreads
Eight balanced limbs, springing at once all round
His deep-ridged trunk with upward slant diverse. . . .
— This tree . . .

Is one of six, a willow Pleiades,
The seventh fallen, that lean along the brink
Where the steep upland dips into the marsh. . . .
This willow is as old to me as life;
And under it full often have I stretched,
Feeling the warm earth like a thing alive,
And gathering virtue in at every pore
Till it possessed me wholly. . . ."

As we enter Longfellow Park and walk through it toward Brattle Street, we see directly in front of

us on the other side of the street, beyond an old-fashioned wooden fence and a tall hedge of lilacs,

Longfellow's Home, which is also known as Craigie House and Washington's Headquarters. Like that other house in one of the author's best-known poems,

"Somewhat back from the village street
Stands the old-fashioned country-seat,"

and the path approaching it is broken by two or three short flights of steps, owing to the slight ele-



LONGFELLOW'S HOME

vation on which the house is built. It is a square, roomy looking mansion, painted yellow and white, two stories high, with dormer windows in the sloping roof, and crowned by a white railing, within which

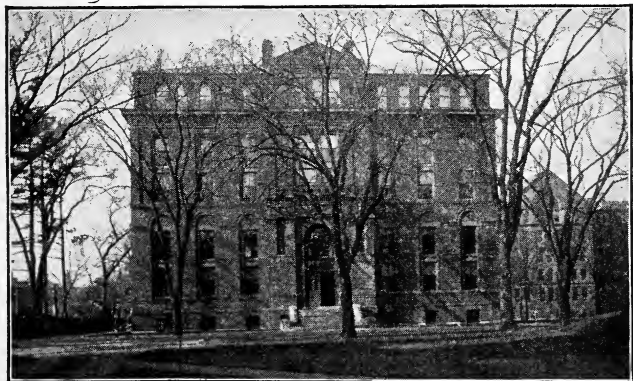
rise the chimney-stacks. There are ample grounds about it, planted with shrubberies and adorned with many fine trees, among which is one majestic elm of beautiful proportions near the southwest corner of the house. Longfellow himself on

one occasion told how a youthful bard, now embalmed in Griswold's "Poets and Poetry of America," once visited here, and, tossing back his long hair as he stood at the door and gazed approvingly on the elms, exclaimed in a deep voice, "I see, Mr. Longfellow, that you have many trees—I love trees!!" "It was," said the poet, with a twinkle of the eye and a quietly droll inflection of the voice, "as if he gave a certificate to all the neighboring vegetation."

The house was built in 1759 by Colonel John Vassall, a rich Tory who abandoned the place to confiscation on the outbreak of the Revolution. Washington made it his headquarters soon after taking command of the American army in 1775, and in the room on the left of the hallway as one enters Mrs. Washington held her receptions in the winter of 1775-76. The opposite room, on the right of the hallway, was used by General Washington as his "office" during the nine months that he lived in the house. Here Franklin and Talleyrand and the Duke of Kent and many another illustrious person have been guests. In 1791 Dr. Andrew Craigie bought the place; and it was his widow who became the landlady of Longfellow when he was a young professor in Harvard. Edward Everett and Worcester, the lexicographer, have also lived here. Longfellow rented the house in 1837 and bought it in 1843. His study was the room on the right formerly used by Washington. Here, among



THE UNIVERSITY MUSEUM



THE PEABODY MUSEUM

surroundings that are kept unchanged, he wrote "Evangeline" and "Hiawatha" and "Tales of a Wayside Inn" and most of the other immortal works with which his name is associated. From these windows he looked out over the long stretch of level fields, in its tranquillity so strongly emblematic of the complete serenity of his character, to where the River Charles

"slides along,
Full without noise, and whispers in his reeds ;"

and here, while the winds of March were blowing, his life came to an end.

"There is no flower of meek delight,
There is no star of heavenly pride,
That shines not fairer and more bright
Because he lived, loved, sang, and died."

The poet's home is now occupied by his eldest daughter, Miss Alice Longfellow, and next to it on the left are the houses of his two younger daughters, Mrs. Richard H. Dana and Mrs. Joseph G. Thorp, Jr.,—the three "blue-eyed banditti" of whom he wrote in "The Children's Hour"—

"From my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice, and laughing Allegra,
And Edith with golden hair."

The third house west of Longfellow's was formerly the home of Joseph E. Worcester, the author of Worcester's Dictionary. Going to the right

along Brattle Street, we pass, next to the poet's home, the Cambridge residence of the Rt. Rev. William Lawrence, the Episcopal bishop of Massachusetts, back of which, somewhat to the right, may be seen Winthrop Hall, one of the dormitories of the

Episcopal Theological School, an institution founded in 1867, and enjoying many advantages due to its nearness to Harvard, but not a part of the organization of the university. The rest of the buildings are on the corner of Brattle and Mason Streets, adjoining Bishop Lawrence's handsome place. They form a small quadrangle, open toward the street, which at once impresses one with a sense of retirement and restful quiet. The buildings are all constructed of Roxbury granite with trimmings of freestone or brick; to the left, as one faces the quadrangle from the street, is Lawrence Hall, a dormitory partly built in 1873 and completed in 1880 with funds given by Amos A. Lawrence, of Boston, and containing thirty-seven rooms; in the centre is Reed Hall, built in 1875, named after Benjamin T. Reed, of Boston, the founder of the school, and containing a library and six lecture-rooms; and to the right, at the back, is Burnham Hall, built in 1880 with money given by John A. Burnham, of Boston, and containing a dining-room capable of accommodating more than 100 students, while in front is

St. John's Memorial Chapel, a beautiful ivy-clad building in the form of a cross, erected in

1870 by Robert Means Mason, of Boston, as a memorial to his wife and his brother, the Rev. Charles Mason, D. D. Above the main entrance, at the base of the tapering spire, is the inscription, "These stones shall be for a memorial." * Near the end of the chapel toward the quadrangle is the tree referred to by Longfellow in his sonnet beginning,

"I stand beneath the tree whose branches shade
Thy western window, Chapel of St. John!
And hear its leaves repeat their benison
On him whose hand thy stones memorial laid."

The poet once remarked that he never passed the grounds of the school and the chapel without thinking of the words of the benediction in the Prayer Book, "The peace of God which passeth all understanding."

Walking to the left through Mason Street, we pass, on the corner of Garden Street, the Shepard Memorial Church, built in 1871 by the Congregational Society of Cambridge, which was founded in 1636 by the Rev. Thomas Shepard and others. The building is of Roxbury granite in the Romanesque style of architecture. On top of the spire is the **Gilded Weathercock** celebrated in Longfellow's poem, "Maiden and Weathercock":

"O Weathercock on the village spire,
With your golden feathers all on fire,
Tell me, what can you see from your perch
Above there over the tower of the church?"

* Joshua iv: 7.



ST. JOHN'S MEMORIAL CHAPEL

This huge cockerel was originally placed upon the vane of the New Brick Church in Boston when it was built, fronting upon Hanover Street, in 1721. A fierce controversy that arose at the ordination of the Rev. Peter Thacher as pastor of the New North Church led to the erection of the New Brick Church, and the cock was placed on its spire as a sarcastic reflection upon the Rev. Mr. Thacher's Christian name. It is recorded that "when the cock was placed on the spindle, a merry fellow straddled over it and crowed three times to complete the ceremony." For a long while the new church was called the "Revenge Church." Close by the Shepard Memorial Church, in the middle of the open space formed by the junction of Mason and Garden Streets, stands all that remains of the

Washington Elm, with the iron railing round it and the tablet on which is the inscription written by Longfellow, telling that—"Under this tree Washington first took command of the American Army, July 3d, 1775." Even the most prosaic heart must beat a little quicker at the thought

"How sixscore years ago,
Just on this very blessed spot,
The summer leaves below,
Before his homespun ranks arrayed
In green New England's elmbough shade
The great Virginian drew the blade
King George full soon should know!"

"It was a magnificent sight," wrote Dorothy Dudley in her diary under date of July 3, 1775; "the



THE WASHINGTON ELM

majestic figure of the General, mounted upon his horse beneath the wide-spreading branches of the patriarch tree, the multitude thronging the plain around and the houses filled with interested spectators of the scene, while the air rung with shouts of enthusiastic welcome, as he drew his sword and thus declared himself Commander-in-Chief of the Continental Army. . . . He is a large man, tall and well-proportioned; his face noble in its suggestion of strength and dignity and modesty. . . . His appearance is one to inspire confidence and love, and to make us grateful for the possession of such a chief." The minute-men were camped on the Common round this tree in the winter of 1775-76, and Washington had a lookout built in its branches, to which he came day after day to watch the progress of the siege. On the east corner of Mason and Garden Streets, opposite the Shepard Memorial Church, is the main building of

Radcliffe College, still familiarly and affectionately referred to by many people by its old name of the "Harvard Annex." It was founded in 1879 with the object of giving women an opportunity for systematic study in courses parallel to those of Harvard, and conducted, unofficially, by the same instructors. A fund amounting to about \$15,000 was raised, and class-rooms were provided in a private house on a little side street called the Appian Way. The undertaking was successful from the outset. In 1882 the persons chiefly inter-

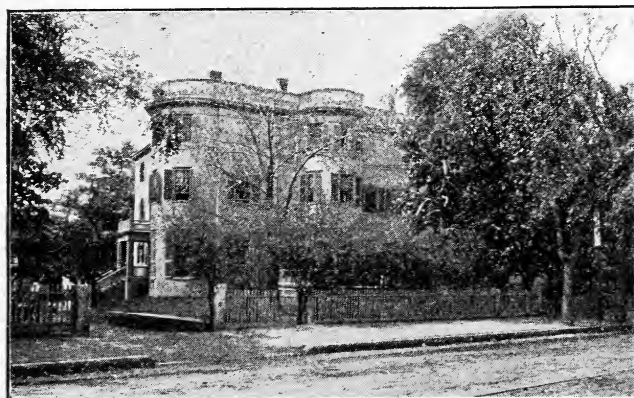
ested in the enterprise formed a corporation under the cumbrous title of "The Society for the Collegiate Instruction of Women," and in 1885 the property now occupied by the new college was purchased at a cost of about \$20,000. Meanwhile a fund of about \$67,000 had been raised, and it has since been increased to a much larger sum. Until December, 1893, there was no recognized union between the university and the Annex; but in that month an arrangement was made with the President and Fellows of Harvard by which they were vested with visitatorial authority in the Annex, and it in return was to have its diplomas countersigned by them and stamped with the seal of Harvard University. Soon after, in March, 1894, the name of the Annex was changed by legislative enactment to Radcliffe College in honor of Anne Radcliffe, Lady Mowlson, the wife of a Lord Mayor of London. She gave £100 (\$500) to Harvard in 1643 for a scholarship, which is, so far as known, the first gift made to the college by a woman. The main building, fronting on Garden Street and overlooking the Common, is

Fay House, a good-sized, dignified structure of brick, painted light brown, three stories in height, and containing a large lecture-hall, reception-rooms, a lunch-room, a reading-room, a library, a botanical laboratory, an office, and a number of class-rooms. At one time it was the home of Edward Everett, and later on it became the residence of Judge Fay,

whose relative, the Rev. Samuel Gilman, of Charleston, S. C., while visiting Cambridge in 1836, during the celebration of the two hundredth anniversary of the founding of Harvard College, occupied the northwest corner room on the second floor, and there wrote for the occasion the song of "Fair Harvard," in its title a bit of unconscious prophecy of the uses to which the old house has now been put. An original copy of the song hangs in the room, and in the same frame there is also a portrait of the author, and his autograph. The house has been greatly enlarged and changed inside since it was bought by Radcliffe. First two additions were built, costing about \$9000; then the whole building was remodelled, added to, and refurnished at an expense of about \$30,000; and finally the large west wing, containing the lecture-hall and several class-rooms, was built. Back of Fay House are three frame buildings, one, fronting on Mason Street, used as a gymnasium, and the others, still farther in the rear, containing chemical and physical laboratories and a lecture-room. As one goes on to the right along Garden Street past this modest group of buildings, it is pleasant to be reminded by the sight of them of the fact that, in the words of George William Curtis, "the spell of old tradition which commanded Harvard, the ever-young Mother, to bring forth men children only is broken forever." Placed about the soldiers' monument in the Common to the left are



WALTER HASTINGS HALL



FAY HOUSE (RADCLIFFE COLLEGE)

three old English rampart cannon of the time of the Revolution.

“The royal cipher on each captured gun
Mocks the sharp night-dews and the blistering sun,”

the semblance of a crown and below it the intertwined letters “G. R.” (Georgius Rex) being still clearly visible. Almost opposite the south end of the Common stands

Christ Church, the oldest house of worship in Cambridge. It is a modest frame structure, with a low wooden tower in the centre of the front, sur-



CHRIST CHURCH

mounted by a gilded globe and cross. The parish was organized in 1759 and the church built in 1761. For a while, in June, 1775, the Connecticut militia were quartered in the building, and the lead pipes

of the organ were melted into bullets. When Washington took command of the army, he had the troops quartered elsewhere, the building cleaned and reopened as a church, and, with Mrs. Washing-

ton, attended the first service, which was held on the last Sunday in December, 1775. "The Harvard Chime" of thirteen bells in the church-tower was given by Harvard alumni when the church reached its hundredth anniversary.

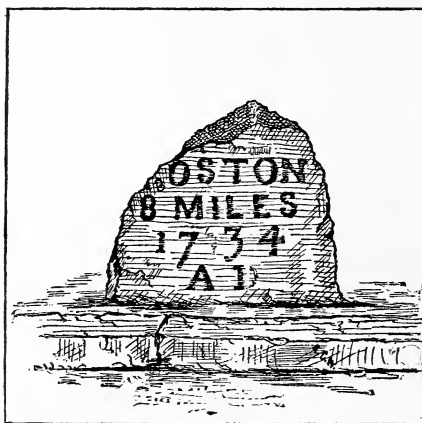
"Our ancient church! its lowly tower,
Beneath the loftier spire,
Is shadowed when the sunset hour
Clothes the tall shaft in fire."

So writes Dr. Holmes in his poem on the

Cambridge Churchyard, which is beyond Christ Church on the corner of Garden Street and Massachusetts Avenue. Here lie many colonial notabilities, ministers, and college presidents and professors, keeping "the long, mysterious Exodus of Death." The land was set apart for a burying ground in 1635. Near the middle of the Garden-Street side is a small granite monument erected in memory of the six men from Cambridge who fell in the fight with the British soldiers on April 19, 1775. At the corner, just inside the iron fence, is the

Old Mile Stone, set up in Harvard Square by Abraham Ireland, a surveyor, in the early part of the last century. On one side of its broken surface may be read the partly defaced inscription, "Boston 8 miles, 1734," and the initials of the surveyor, "A. I.," underneath. For many years the stone was lost; it was finally discovered by John Langdon Sibley, after he had retired from his active duties as librarian of the college. It is a quaint

memorial of the time when the road to Boston led over the bridge across the Charles River at the foot of Boylston Street and round by way of Brighton,



OLD MILE STONE

Brookline, and Roxbury to the "three-hilled town." On the back of the stone may be made out a later inscription, evidently cut after the building of the West Boston Bridge, which was opened in No-

vember, 1793, and shortened the journey to Boston by about five miles. This second direction reads, "Cambridge New Bridge, $2\frac{1}{4}$ miles; 1794." Adjoining the burial ground on the south is the

First Parish Church (Unitarian), an unpretentious frame building painted slate color, where for many years the Commencement and other public exercises of the college and of various organizations connected with it were held. The structure was erected in 1833 at a cost of about \$12,500. Here in 1836 Oliver Wendell Holmes read before the Phi Beta Kappa Society his brilliant "metrical essay" on "Poetry," and a year later before the

same society Ralph Waldo Emerson delivered his famous oration on "The American Scholar." Above the square tower rises "the loftier spire" referred to in the lines already quoted from Dr. Holmes, who in the same poem says of the two churches, the First Parish and Christ Church,

"Like Sentinel and Nun, they keep
Their vigil on the green;
One seems to guard, and one to weep,
The dead that lie between;
And both roll out, so full and near,
Their music's mingling waves,
They shake the grass whose pennoned spear
Leans on the narrow graves."

Passing on through Harvard Square and along Boylston Street, we go by Read's Block, a brick dormitory for students, on the left side midway between the Square and Mount Auburn Street, built by private enterprise in 1886 and containing fifteen suites of rooms. Looking to the right down Mount Auburn Street, as we cross it, we may see, on the west side of Brattle Square, the large, four-story wooden building of the University Press, the oldest printing establishment in the country. Also to the right, at the northwest corner of Winthrop Street, on the farther side of Winthrop Square, is the

Pi Eta Club House, a pleasant, two-story frame building, painted yellow, with a pitched roof, dormer windows, and dark green blinds. On the first floor, beside the club-room, there is a cosy

café; on the second floor are the graduates' and billiard rooms and the library. The society was founded in 1866, and formerly occupied rooms in Hollis and afterward in Brattle Street. It has an active membership of about forty men each year, and now numbers about 1200 members in all. At the foot of Boylston Street, to the left, just before the bridge across the Charles River is reached, stands the

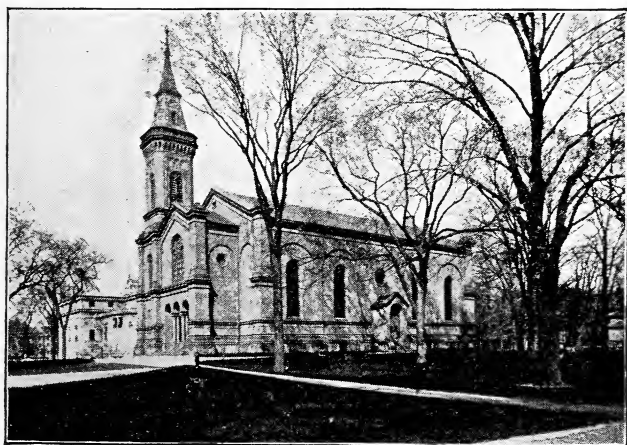
Weld Boat House, a neat, dark brown, two-story frame building, with a one-story extension in the rear, erected in 1890 with means furnished by George W. Weld. It contains a sufficient number of lockers and enough room for the storage of boats to accommodate about 300 students, and is intended largely for the use of men not rowing on the regular crews. On the same bank of the river, almost half a mile farther down, is the

University Boat House, a plain two-story wooden building, with a pitched roof, erected in 1874 at the foot of DeWolf Street, and devoted chiefly to the use of the 'varsity and class crews. The lockers, a sitting-room, and a bath-room occupy the second story, and there is a floor area of 6893 square feet. The first of the great Harvard-Yale boat races was rowed at Centre Harbor on Lake Winnepesaukee in August, 1852. The course was a two-mile straightaway, and the Harvard boat, the *Oneida*, bought eight years before for \$85, covered the distance in about ten minutes, and came in first,



HOLDEN CHAPEL

THE CLASS DAY TREE

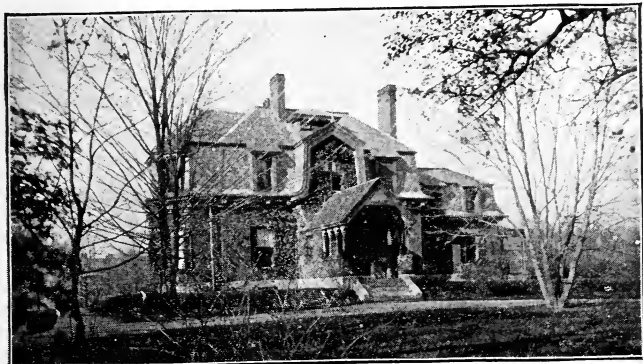


APPLETON CHAPEL

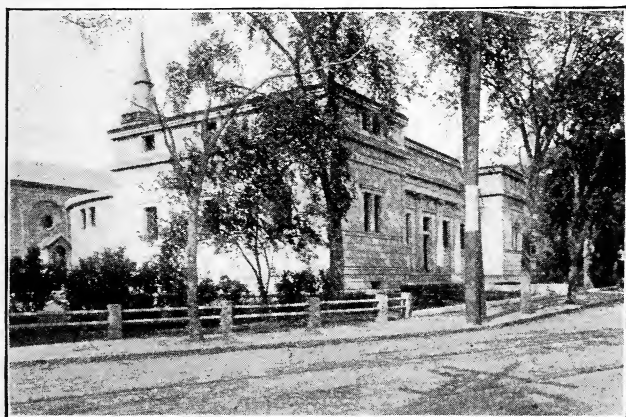
leading her nearest competitor, the Shawmut, by four lengths. The prize, a pair of silver-tipped, black walnut oars, is treasured among the athletic trophies of the university. Crossing the bridge over the Charles and continuing along North Harvard Street about an eighth of a mile, we come to the

Locker Building, so called because it is devoted almost exclusively to clothes-lockers for the students. It was built in 1894 by subscriptions from alumni, and contains about 1500 lockers and several shower-bath and dressing rooms. The side of the building is toward the street and the wings enclosing the spacious central court extend toward the south. Viewed from the street, with its dull red shingled walls and dark green pitched roof, broken by pointed towers, chimneys, and gable-ends, it is a most picturesque looking structure. It stands on the eastern edge of the

Soldiers' Field, another play-ground of about twenty acres in extent, presented to the university in 1890 by Henry L. Higginson, of Boston, in memory of "some dear friends, alumni of the university and noble gentlemen, who gave freely and eagerly all that they had or hoped for to their country and to their fellow-men in the hour of their greatest need—the war of 1861 to 1865—in defence of the Republic." The names of these "noble gentlemen" are Edward Barry Dalton, Charles Russell Lowell, James Jackson Lowell,



THE PRESIDENT'S HOUSE



THE FOGG ART MUSEUM

Stephen George Perkins, James Savage, Jr., and Robert Gould Shaw. At the suggestion of the donor, the field will probably be marked eventually with a stone inscribed with these names, and perhaps also with the following lines from Emerson, which James Russell Lowell selected by request:

“Though love repine and reason chafe,
There comes a voice without reply:
'T is man's perdition to be safe
When for the truth he ought to die.”

The field is used for foot-ball and lacrosse. The expensive wooden stands for spectators formerly on Jarvis Field have been removed to this field and placed on either side of the part laid out as a foot-ball ground. In time all the university games are to be played here.

We have now not only visited all the grounds and buildings belonging to the university within the limits of the “brave old Academic town” of Cambridge, as Dr. Holmes called it, but have also seen the Locker Building and the Soldiers' Field, which, with all the rest of the university property that we have not yet visited, are within the city limits of Boston.

HARVARD IN BOSTON

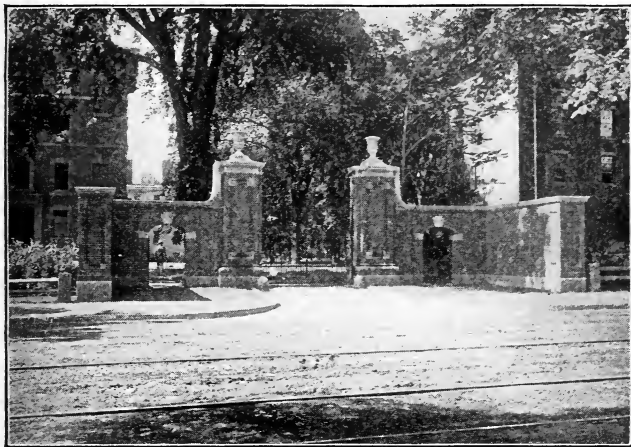
ON returning to Harvard Square, any electric car going to Bowdoin Square in Boston may be taken, if one wishes to visit the

Dental School, which is situated in the old medical school building in North Grove Street, a short distance from Cambridge Street to the left soon after the car has crossed the West Boston Bridge over the Charles River. The school, which was established in 1868, was formerly at No. 50 Allen Street in Boston, but was removed to its present quarters in 1883. At first only a four months' course was given each year, and the students spent the rest of the twelvemonth learning under regular practitioners. But in 1875 the course was reorganized and made to conform with those of the other professional schools of the university. The first of the three years' course of study is now the same for the dental students as for the medical students. The building on North Grove Street, which was erected in 1846 on land given by Dr. George Parkman, is a three-story brick structure, with a hip roof, in the simple style of architecture of the first half of the century. It contains a well-appointed:

laboratory, an infirmary, and a museum of more than 3000 specimens, including 1600 showing the pathological anatomy of the teeth, and many other rare ones of great value, illustrating a wide range of knowledge. Every student is given an opportunity of operating at the chair, and has access to the museum and dissecting-room of the Medical School and to the hospitals of the city.

Any electric car running from Harvard Square to Boston over Harvard Bridge may be taken by the visitor who desires to go to the

Medical School, which is on the southeast corner of Boylston and Exeter Streets, to the right as the car passes along the former thoroughfare. Founded in 1782 in accordance with a plan outlined by Dr. John Warren, a brother of General Joseph Warren who was killed in the battle of Bunker Hill, the school was conducted in Cambridge with the other departments of the university until 1810, when it was moved to Boston in order, as the University Catalogue says, "to secure those advantages for Clinical Instruction and for the study of Practical Anatomy which are found only in large cities." For nearly three-quarters of a century it occupied the building on North Grove Street, which has been already described in the account of the Dental School. The present building was completed and occupied in 1883. It is a fire-proof structure, four stories in height, built of brick, with terra-cotta and sandstone trimmings, and was erected at a cost of



THE CAMBRIDGE-STREET GATE



THE STATUE OF JOHN HARVARD

more than \$250,000, subscribed by the alumni and other friends of the school. It contains a number of class-rooms, large lecture-rooms, and laboratories supplied with every convenience for medical study, as well as a museum of anatomy and an anatomical theatre, with steep, sloping sides fitted with nearly three hundred seats, each one of which commands an excellent view of the demonstrator's table. The students also have access to the various hospitals, infirmaries, and dispensaries of the city. The medical library of more than 2000 volumes is housed in this building. Adjoining the school is the superb new Public Library of Boston, fronting on Copley Square, opposite the stately edifice of Trinity Church, another of the structures designed by Henry Hobson Richardson; the south side of the square is occupied by the Museum of Fine Arts of Boston. A few minutes' walk southward from Copley Square along Dartmouth Street, and then to the left through Appleton and Lucas Streets, will bring the visitor to the

School of Veterinary Medicine, which is on the corner of Village and Lucas Streets. The school may also be easily reached by means of either the Shawmut-Avenue or Tremont-Street lines of street cars. It was founded in 1883. The building is a substantial, three-story brick structure, specially designed and erected for the uses to which it has been put. It contains an office, a large operating-room, a pharmacy, an instrument-



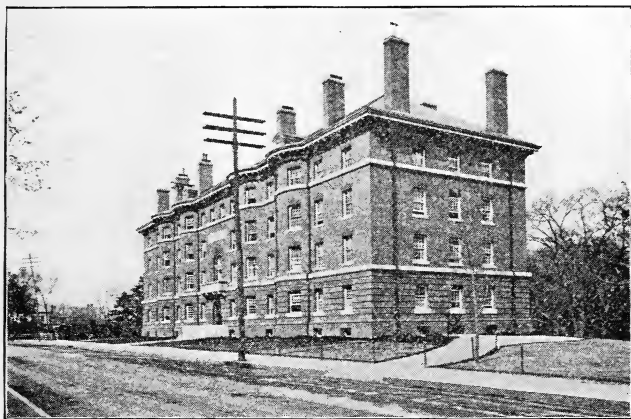
DIVINITY HALL



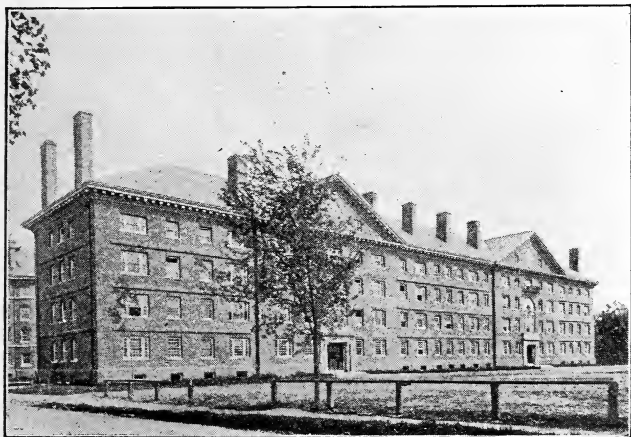
DIVINITY LIBRARY

room, a number of box stalls and ordinary stalls, dog kennels, work-rooms, lofts, and a shoeing forge. Another adjoining building contains more boxes and stalls, a large lecture-room, a students' reading-room, a museum, a house surgeon's room, and a spacious dissecting-room, two stories high, with painted brick walls and an asphalt floor. Another short walk through Lucas, Tremont, and Ferdinand Streets, and Columbus Avenue brings one to Park Square and the station of the Providence division of the New York, New Haven, and Hartford railroad, from whence a train may be taken to the Forest Hills station, close to which is the

Bussey Institution, a School of Agriculture and Horticulture situated near the village of Jamaica Plain, which is now a part of Boston. The institution is only a few minutes' ride out on the railway, and may also be conveniently reached by the electric cars running to Forest Hills. It was established under the trusts created by the will of Benjamin Bussey, of Roxbury, in 1835. His bequest did not become available until 1861, when property amounting to about \$413,000, including about 360 acres of land at Jamaica Plain, was transferred to the university. In 1870 the institution was established, and the building, a handsome two-story structure of Roxbury granite, in the Victoria Gothic style of architecture, with a high peaked roof and dormer windows, was erected. It contains an office, a library of about 3500 volumes, class-rooms,



CONANT HALL



PERKINS HALL

collection-rooms, and a laboratory connected with store-rooms and a greenhouse. There are also conservatories and sheds and a special water supply for the school. The entire cost of construction and furnishing was about \$62,000.

The systematic instruction which is given in agriculture, useful and ornamental gardening, and stock raising is meant primarily for students who intend to become farmers, gardeners, florists, or landscape gardeners, or who wish to qualify themselves for the proper management of large estates or the superintendence of farms, country seats, or public institutions. A farm is connected with the institution, devoted chiefly to the raising of hay, which is fed to the horses and cattle taken to board there. Constant opportunity is afforded students to observe these animals and to study the methods by which the fertility of the fields is kept up and the structure and operation of the various implements and machines for preparing the ground for the growth of crops and for harvesting all kinds of farm products. The students also have access to the large agricultural warehouses, cattle markets, and abattoirs of the city, where tools and stock may be examined. Flowers, fruit, and vegetables may be studied in the various greenhouses, gardens, and farms of the neighborhood, as well as at the weekly exhibitions of the Massachusetts Horticultural Society. In addition, there are a number of fine estates within easy reach of the institution, where practical



CARY BUILDING.

landscape gardening of a high order may be profitably studied. But by far the most attractive and interesting adjunct of the institution to the general visitor is the

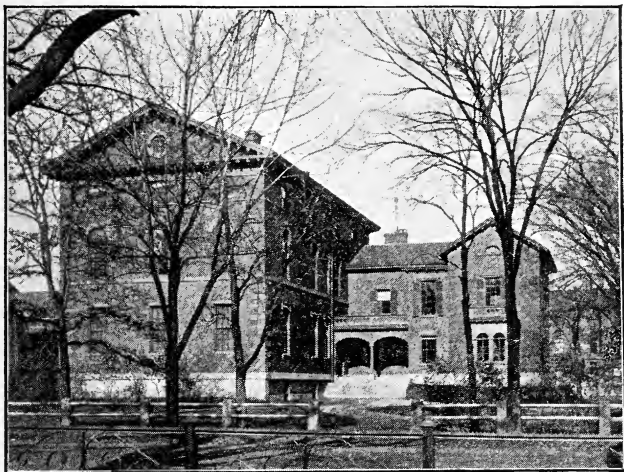
Arnold Arboretum, which has been authoritatively described as "the finest tree museum in the world." In 1870 James Arnold, of New Bedford, the owner of the most beautiful private garden in his part of the country, left \$100,000 in the hands of three trustees to be used for the advancement of agriculture or horticulture. One trustee was George B. Emerson, the author of an able report on the trees and shrubs of Massachusetts. He suggested that the money should be devoted to founding an arboretum in connection with the Bussey Institution, which had just been established. An agreement was accordingly made with the university by which 125 acres of the institution's land was to be set aside, and the fund left by Mr. Arnold allowed to accumulate until it reached \$150,000, when the work of establishing an arboretum was to be carried out. A further agreement was then made between Boston and Harvard by which the city undertook to construct and care for the roads of the Arboretum and to place the grounds under police supervision in return for the right to include the great outdoor museum in the public park system of the city. It was five years before this second agreement, which is to last for 999 years, was brought about. Forty more acres of land were

added by the city to the original tract of 125 acres. The Arboretum was established in 1872, and in 1878 the active work of laying it out and constructing it was begun under the supervision of the director, Charles Sprague Sargent, Arnold professor of arboriculture in the university, and Frederick Law Olmsted, the eminent landscape architect.

In speaking of the Arboretum and its director, the writer of a recent article on the subject says that they "have acted and reacted upon each other, until it might be said that while the man has made the place, the place has had its hand in making the man, so that the history of one involves the biography of the other." Possessed of a broad public spirit, exceptional administrative capacity, and a large fortune, Professor Sargent, who is the son of a Boston banker, displayed so much ability in landscape gardening while managing the fine estate of his father in Brookline that he was asked by Harvard to become director of the Botanic Garden. His originality and success in the work that he carried out while in this position stamped him as the one man to assume the task of managing the new-born Arboretum. In company with Mr. Olmsted, he first laid out the plan which has been followed in constructing the great tree-garden. He provided for the scientific arrangement of the different varieties of trees as well as for the effective display of their natural beauties, and then with infinite patience, unflagging resolution, and far-sighted

sagacity he directed and pushed forward year by year the work of developing the wild lands into a well ordered and picturesque outdoor museum, sparing neither himself nor his wealth in the prosecution of this almost herculean task. Besides this work he took charge of the forestry division of the tenth United States census in 1880, and published a most remarkable and comprehensive report of the condition of the timber of the country at that time. Since then he has also published several volumes of his monumental work on "The Silva of North America," which has been called "one of the most important contributions ever made to dendrological literature," and has founded the authoritative weekly paper, "Garden and Forest," through which the results of the researches carried on at the Arboretum have been published.

While the labor of turning the rough tract of country ground into a beautiful tree-garden was going on, H. H. Hunnewell, of Boston, gave the money needed for the erection of the museum, a substantial, fire-proof building of brick, two stories high, with a hip roof and triple dormer windows, situated near one of the principal entrances to the Arboretum. In the lower story are two large rooms for the accommodation of the specimens of different woods similar to those presented by Morris K. Jesup to the American Museum of Natural History in New York, and showing their growth, bloom, and fruitage. In the second story are the offices, the



THE LAWRENCE SCIENTIFIC SCHOOL



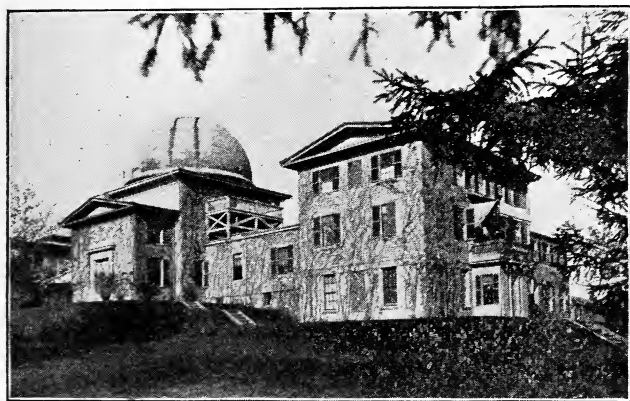
THE HEMENWAY GYMNASIUM

work-rooms, the herbarium, restricted to ligneous plants and containing more than 20,000 sheets, and the library of about 5500 volumes and the same number of pamphlets, collected by Professor Sargent with great care and judgment and at heavy expense, through many years, and given by him to the Arboretum. The collection includes a number of rare and valuable books on general botany, dendrology, and forestry.

But the Arboretum itself, which is open to the public every day in the year from sunrise to sunset, is of course the main attraction. Nowhere else in the world is it possible to find another such wonderful woodland. To the ordinary observer, indeed, it may seem much like other wooded parks, pleasant to stroll through, but apparently showing only the same trees and shrubs and vines that are to be found along the roadways and in the woods elsewhere. Even these visitors, however, before they have gone far, begin to feel the irresistible charm of the place and to realize that its rustic beauty has in it something that is at once fascinating and unique. They may not be aware that they might walk for two miles and a half past thousands of labelled shrubs without finding two alike, or spend days in wandering among the hemlocks and chestnuts and beeches and oaks and maples and scores of other kinds of trees without seeing all the varieties that are represented; but still, as they proceed along the parkways, they cannot well avoid acquir-



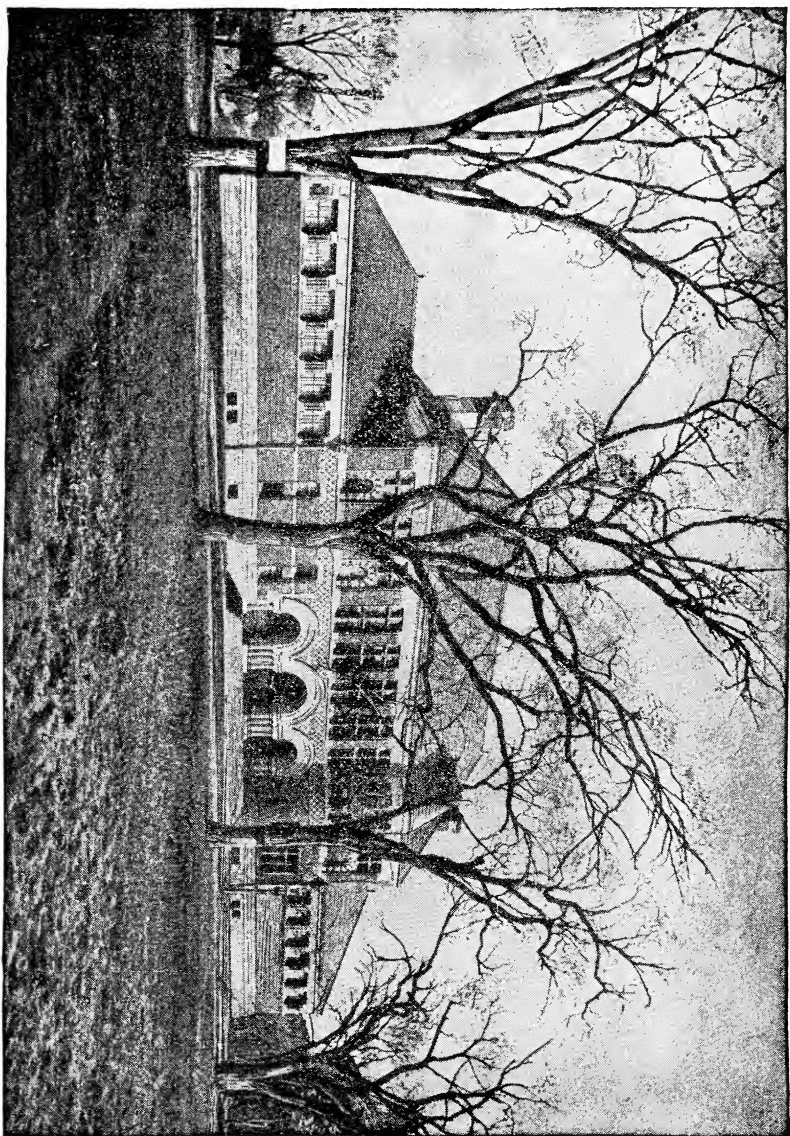
THE JEFFERSON PHYSICAL LABORATORY



THE ASTRONOMICAL OBSERVATORY

ing some understanding of the unrivalled scientific treasure in which they are privileged to share. All the trees of the world that are capable of enduring the New England climate are here arranged according to the order of natural classification, from magnolias to conifers, and so planted as to harmonize with the portions of the original woodland which it has been found desirable to preserve. There are typical specimens of each species of tree, and also specimens of its natural and artificial varieties. The young trees are raised from seed planted in the nurseries of the Arboretum, where all kinds of foreign, as well as domestic, plants are tried and their adaptability and usefulness studied in their various stages of growth. The most healthy and promising are selected and set out in holes twenty-five feet square, filled with good earth, and then the most thrifty from among these are permanently retained by being planted one hundred feet apart in still larger holes, filled with rich soil. Shrubs and vines are treated in a similar way in places set apart for them, where the earth is fertile and where they develop in wild and beautiful luxuriance. The original woodland has been carefully and systematically pruned and thinned out on a scale never before tried in this country with forest trees, and it has responded to this heroic treatment by a vigorous growth that bids defiance to decay.

After all, however, it is the picturesque aspect of the Arboretum that appeals to most visitors. More



AUSTIN HALL.

than all the lore that may be learned about forest and underwood, they love the charm that is felt in wandering at will through the winding paths and roadways between the borders of flowering shrubs or wilding roses and honeysuckles, or along the by-paths under the stately hemlocks or French poplars or English oaks or amid the Japanese bamboos. At the north end a winding driveway leads to the top of the Outlook, a hill from which one may obtain a commanding view of the surrounding country with its nearer groves and meadows and gardens, the green fields beyond with the pleasant homesteads and tapering church-spires rising here and there above the clustering trees, and the whole bounded on one side by the distant roofs and spires of Boston, crowned by the huge gilded dome of the State House, and on the other by the beautiful Blue Hills of Milton, defined against the far-off horizon. South of the Outlook one may wander about Beech Meadow beside the purling brook that meanders through it or under the wide-branching elms or beeches or red maples along its borders, or may ascend Hemlock Mount beneath the thick, dark canopy of whispering evergreens that give the hill its name. "Here, too," says M. C. Robbins, in an exquisitely written article on the Arboretum, "are lofty pines that must have heard in their youth the guns and drums of the Revolution, with group after group of conifers,—larches, spruces, firs and junipers, cedars and cypresses,—through which the



THE WELD BOAT HOUSE



THE LOCKER BUILDING

wind softly whispers, and under which the foot falls silently upon the red-brown carpet of fallen needles. . . . Lovely roses bloom here in glowing variety of color, but they are all single. Sweetbriars and other climbing roses mount to the tops of great poles prepared for them, and fling abroad their garlands, mating their sweetness with that of honeysuckles in myriad varieties. . . . Here native shrubs bloom and run riot. . . . The viburnum and the elder spread their shining white blossoms; the wild roses drop their pink petals undisturbed; the yellow of broom and the deep tones of the wild geranium are to be seen in their season; while the goldenrod and aster glorify the autumn with gold and purple. . . . Here the wild rhododendrons and azaleas flourish, and the sculpturesque laurel opens its exquisite cups; nor can any garden of exotics show more lovely and fragrant blossoms for its adorning than hundreds of the native children of our barren soil. . . . Foreign parks may have their sophisticated grace, but in the Arboretum we find the familiar charm of the roadsides of our childhood, of the woods in which we sought for flowers, or whipped the chestnuts for their prickly fruitage. It is the dear New England that we love, at times with its asperities, its sternness, and its wintry gloom, but also with its wealth of spring blossom, its summer cheer, its autumn harvest of nuts and fruits, and its splendid glow of color. And as our stately elms are nearer to our hearts than any palm

or magnolia of more sun-baked regions, so this woodland park, with its tangled roadsides, its coppices of oak and maple and beech, its hills dark with evergreens, or shining with the white stems of birches amid their light and quivering foliage, seems to catch and hold the New England of our early love forever."

Neither this generation nor those immediately succeeding it may hope to behold the Arnold Arboretum as it is destined to be when the great scheme, of which the foundations have been so deeply and broadly laid by Professor Sargent and his co-workers, has finally reached its fullest scope. But in learning that "a thousand years of possession have been provided for," and that only in centuries to come will this great work be enjoyed in all its rounded completeness, even the casual visitor must share something of the feeling that comes to the sons of "Fair Harvard" if, with them, he happens to reflect on the fact that the development of the Arboretum within that broad limit of time will in all likelihood only be commensurate with the growth of the "Mother, peerless, immortal," whose children of that far-distant generation will find her then, as now, "still young and still fair."



APPENDIX

I

THE names and terms of service of the Presidents of Harvard College from its founding to the present day are as follows:

Henry Dunster	. . . . .	1640-1654
Charles Chauncy	. . . . .	1654-1671
Leonard Hoar	. . . . .	1672-1674
Urian Oakes	. . . . .	1675-1681
John Rogers	. . . . .	1682-1684
Increase Mather	. . . . .	1685-1701
Samuel Willard	. . . . .	1701-1707
John Leverett	. . . . .	1708-1724
Benjamin Wadsworth	. . . . .	1725-1736
Edward Holyoke	. . . . .	1737-1769
Samuel Locke	. . . . .	1770-1773
Samuel Langdon	. . . . .	1774-1780
Joseph Willard	. . . . .	1781-1804
Samuel Webber	. . . . .	1806-1810
John Thornton Kirkland	. . . . .	1810-1828
Josiah Quincy	. . . . .	1829-1845
Edward Everett	. . . . .	1846-1849
Jared Sparks	. . . . .	1849-1853
James Walker	. . . . .	1853-1860
Cornelius Conway Felton	. . . . .	1860-1862
Thomas Hill	. . . . .	1862-1868
Charles William Eliot	. . . . .	1869-

II

The number of officers, teachers, and students connected with the university in the last year is as follows :

President and Fellows	6	
Overseers	32	
Teachers	337	
Preachers	5	
Curators and Library Officers	13	
Proctors and Other Officers	40	
	<hr/>	
Total number of Officers and Teachers,		433
Students :		
College	1667	
Scientific School	308	
Graduate School	258	
Divinity School	50	
Law School	404	
Medical School	454	
Dental School	80	
School of Veterinary Medicine	62	
Bussey Institution	12	
Summer School	493	
	<hr/>	
Total number of Students		3788
Grand total of Officers, Teachers, and Students,		4221

III

In the following table the number of Harvard men engaged in the service of the United States during the War of the Rebellion is given in the first column of figures, and the number of those who lost their lives in that service is given in the second column of figures :

College	626	95
Medical School	382	15
Law School	163	19
Scientific School	34	6
Divinity School	25	2
Astronomical Observatory	2	1
Total	1232	138

IV

The list of the portraits and busts in Memorial Hall is as follows, beginning on the left of the main entrance to the dining-hall :

Portraits	Birth and Death	Artists
Howard Dwight	1837-1863	S. W. Rowse
Wilder Dwight	1833-1862	Eastman Johnson
William Ames	1576-1633	
Zedekiah Sanger	1748-1820	Edwd. E. Simmons
Peter Bours	1726-1762	Blackburn
John Lovell	1708-1778	N. Smybert
Benjamin Franklin	1706-1790	
George Washington	1732-1799	E. Savage
Samuel Adams	1722-1803	J. S. Copley
Josiah Quincy	1772-1864	W. Page
John Quincy Adams	1767-1848	G. Stuart (head) T. Sully (body)
Bushrod Washington	1759-1829	[Porumidi
George Washington	1732-1799	Copy f'm Peale by
George Washington	1732-1799	J. Trumbull
Charles Francis Adams	1807-1886	W. M. Hunt
Christopher Gore	1758-1827	J. Trumbull
Thomas Palmer	1743-1820	G. S. Newton
John Albion Andrew	1818-1867	D. Cobb
George Bancroft	1800-1891	Richter
James Grahame	1790-1842	G. P. A. Healy

Portraits	Birth and Death	Artists
Joseph Tuckerman	1778-1840	F. Alexander
Ezekial Hersey	1708-1770	J. Greenwood
Fisher Ames	1758-1808	G. Stuart
Ebenezer Rockwood Hoar	1816-1895	F. H. Tompkins
John Marshall	1755-1835	
Samuel Dexter	1726-1810	J. Frothingham
Robert Gould Shaw	1837-1863	W. Page
Joseph Stevens Buckminster	1784-1812	Copy f'm G. Stuart
John McLean	1761-1823	W. Dunlap
Samuel Gilman	1791-1858	Alvan Fisher
Benjamin Franklin	1706-1790	Copy f'm G. D. Leslie by Cham- berlyn
Samuel Eliot	1739-1820	Copy f'm G. Stuart by G. P. A. Healy
John Gaspar Spurzheim	1776-1832	Alvan Fisher
John Adams	1735-1826	J. Trumbull
John Adams (in court dress)	1735-1826	J. S. Copley
Benjamin Colman	1676-1747	J. Smybert
Gurdon Saltonstall	1856-1878	
Sir Richard Saltonstall	1586-1658	Copy by C. Osgood
Samuel Rogers	1763-1855	C. Harding
Thomas Hubbard	1702-1773	J. S. Copley
Charles Greeley Loring	1794-1867	
Charles Devens	1820-1891	Fred'k P. Vinton
Benjamin Wadsworth	1669-1737	
Charles Chauncy	1599-1672	
Charles Chauncy	1705-1787	[burn by Lazarus
John Lowell	1769-1840	Copy from Black-
Edward Holyoke	1689-1769	J. S. Copley
John Winthrop	1587-1649	
John Winthrop	1587-1649	Copy f'm VanDyck
Thomas Hollis	1659-1731	
Samuel Cooper Thacher	1785-1818	G. S. Newton
Joseph Story	1779-1845	G. Stuart

Portraits	Birth and Death	Artists
John Lowell	1743-1802	
Amos A. Lawrence	1814-1886	Eastman Johnson
James Russell Lowell	1819-1891	Anna Lea Merritt
John Thornton Kirkland	1770-1840	Copy f'm G. Stuart by Whitfield
Mrs. Nathaniel Appleton	1701-1771	J. S. Copley
Thomas Wren Ward	1786-1858	W. Page
Mrs. Thomas Boylston	-1774	J. S. Copley
Nathaniel Appleton	1693-1784	J. S. Copley
Samuel Willard	1640-1707	
Nicholas Boylston	1716-1771	J. S. Copley
Edward Everett	1794-1865	Bass Otis
Thomas Hancock	1703-1764	J. S. Copley
Guido Bentivoglio	1579-1644	Copy f'm VanDyck by J. Smybert
Samuel Cooper	1725-1783	J. S. Copley
Tyler Bigelow	1801-1865	
Nicholas Boylston	1716-1771	J. S. Copley
Benjamin Thompson (Count Rumford)	1753-1814	Copy f'm Kellerho- fer by W. Page
George Whitefield	1714-1770	
James Walker	1794-1874	W. Hunt
John Pierce	1773-1849	E. Mooney
Thomas Boylston	1721-1798	J. S. Copley
Francis W. P. Greenwood	1787-1843	J. H. Hayward
George Gordon	1784-1860	C. Harding
Edward Tyrrel Channing	1791-1856	G. P. A. Healy
Cornelius Conway Felton	1807-1862	J. Ames
Samuel Appleton	1766-1853	G. S. Newton
Henry Ware	1764-1845	
Israel Munson	1767-1844	C. Harding
Henry Flynt	1676-1760	
William Stoughton	1632-1701	
Walter Hastings	-1879	R. Hinckley

Busts	Birth and Death	Sculptors
Ralph Waldo Emerson	1803-1882	D. C. French
James Russell Lowell	1819-1891	H. Powers
Christopher Gore	1758-1827	Miss L. Lander
John Parker, Jr.	1783-1844	H. Powers
George Hayward	1791-1863	R. S. Greenough
John Farrar	1780-1853	H. Powers
Charles Sumner	1811-1873	E. A. Brackett
Samuel Appleton	1766-1853	H. Greenough
Benjamin Bussey	1758-1842	S. V. Clevenger
Charles Russell Lowell	1835-1864	D. C. French
William Francis Bartlett	1840-1876	D. C. French
John Pierce	1773-1849	T. A. Carew
Joseph Story	1779-1845	W. W. Story
John Thornton Kirkland	1770-1840	T. A. Carew
Josiah Quincy	1772-1864	T. Crawford
Edward Everett	1794-1865	S.V. Clevenger, finished by H. Powers
Jared Sparks	1789-1866	H. Powers
James Walker	1794-1874	H. Dexter
Cornelius Conway Felton	1807-1862	H. Dexter
Henry Wadsworth Longfellow	1807-1882	T. Brock
John Gorham Palfrey	1796-1881	(Bass-relief)

CLOISTER

Edward Everett	1794-1865	H. Powers (statue)
James Walker	1794-1874	Bronze bust
Edward A. Wild	1825-1891	Memorial tablet

GALLERY

St. Christopher	Painted by C. P. Cranch
-----------------	-------------------------

OVERSEERS' ROOM

Portraits	Birth and Death	Artists
Charles William Eliot	1834-	W. Page
George Frisbie Hoar	1826-	Fred'k P. Vinton
Rutherford Birchard Hayes	1822-1894	William H. Chase
Thomas Hollis	1659-1731	
Samuel Gilman	1791-1858	(See page 80)
Earl Percy	-1817	
James Walker	1794-1874	Crayon by Cheney
James Martineau	1805-	Engraving after G. F. Watts's painting

V

Of the eighteen large side windows in Memorial Hall, nine on each hand, fifteen are now filled with harmonious and beautiful memorial designs in stained glass. The donors, the designers, and the subjects of these fifteen windows, beginning at the left on entering from the transept and passing round the hall, are as follows:

WINDOWS ON THE SOUTH SIDE

1. Unfilled.
2. Presented by the Class of 1859. The design, by John La Farge, of New York, in consultation with Henry Hobson Richardson, a member of the class, represents "Cornelia, the Mother of the Gracchi," at the familiar moment when she called her two sons, Tiberius and Caius, to her side, and said to the noble Roman lady who had been boastfully displaying her numerous ornaments, "These are my jewels"—words which appear in the original Latin below the panel showing Cornelia and her two boys facing the reclining figure of the Roman lady in the other panel. The meaning behind the design is, of course, that Harvard, the majestic Mother, may also point to her sons who fell in the Great War and say, like the noble matron of old, "These are my jewels."

3. Presented by the family of Rear-Admiral Charles Henry Davis, U. S. N., a member of the Class of 1825, in memory of his achievements in the Civil War as fleet-captain of the expedition which fought the battle of Port Royal and as commander of the Mississippi flotilla which captured Memphis and Fort Pillow. His energy and daring as a naval commander are appropriately recognized by the selection of Christopher Columbus and the great English admiral, Robert Blake, as the figures for the panels of the window. These two famous seamen are represented as standing on the quarter-decks of their flag-ships with the blue sea forming the background. The window was designed by H. Holliday and was made in London.

4. Presented by the Class of 1844. The design, also by H. Holliday, represents the figures of Dante and Chaucer. The window was made in London.

5. Presented by the Class of 1857. The two figures of Sir Philip Sidney and Epaminondas, representing respectively the spirit of chivalry and the spirit of patriotism, were chosen by the New York artist, who furnished the design, as illustrating the character of the scholar and the soldier in history. The two scenes under the figures show respectively the dying Sir Philip giving the flask of wine to the wounded soldier at the battle of Zutphen, with the immortal remark, "Thy necessity is yet greater than mine," and the youthful Grecian warrior receiving his buckler from his high-spirited mother with the heroic injunction, "Return with thy shield or on it."

6. Presented by the Class of 1860. The design is by John La Farge, of New York, and represents a stirring battle-scene of ancient times—a young knight in armor leading a headlong charge up a declivity against the hidden foe. It typifies the dashing spirit of the Seniors of 1860, which impelled them to throw aside their text-books at the first call to arms and hurry to the battle-field in defence of the Union. The whole design derives a peculiar significance from the

fact that right under the window hangs a portrait of Colonel Robert Gould Shaw, a member of the class, who was killed at the assault of Fort Wagner on July 18, 1863, after having gained the parapet of the work at the head of his regiment, which led the advance in that fiery charge.

7. Presented by the Class of 1877. The figures of Charlemagne and Sir Thomas More are shown in the design, which is the work of William J. McPherson, of Boston.

8. Presented by the Class of 1854. The figures represented in the design, which was made by Frederic Crowninshield, of Boston, are those of Sophocles and Shakespeare.

9. Unfilled.

WINDOWS OF THE NORTH SIDE

10. Presented by the Class of 1875, and known as the "French Discoverers' Window." The figures shown are those of La Salle, with the coat-of-arms of France in the space below, and Marquette, with the seal of the Society of Jesus, to which he belonged, underneath; and they typify the spirit of adventure and religious zeal which so strikingly marked the early French explorers of the Great West. The window, which was designed by Charles E. Mills, of Boston, had its first encouragement through the approval of the late historian, Francis Parkman. The likenesses of La Salle and Marquette, furnished by him through correspondence with French historiographers, were carefully followed. The window also has the added distinction of being the only one in the hall in which no opalescent (American) glass has been employed.

11. Unfilled.

12. Presented by the Class of 1861. Frank D. Millet, of New York, designed the window, which represents the two typical figures of a young mediaeval student and a red-cross crusader, under which are respectively depicted a scene in a class-room of the middle ages and a mailed knight charging, lance in rest, on the foe.

13. Presented by the Class of 1858. The design represents John Hampden and Leonidas, as typical of the heroism which springs from love of country and singleness of purpose. Under the figures are the following inscriptions, taken respectively from the writings of James Jackson Lowell and Henry Lyman Patten, both of them heroic and lamented members of the class who died in the Civil War: "Died for the cause of civilization and law, and the self-restrained freedom which is their result;" "As for the chances of life or death, neither is welcome without honor or duty,—either is welcome in the path of honor and duty."

14. Presented by the Class of 1863. The design, by Frederic Crowninshield, of Boston, shows the "Parting of Hector from Andromache and Astyanax" on the causeway, outside the Scaean gates, leading down to the plain of Troy, which forms the background, with the river Scamander winding through it to the Hellespont, and on the horizon a glimpse of the blue Aegean Sea, from which rise the mountains of Samothrace and Imbros.

15. Presented by the Class of 1880. The design is by John La Farge, of New York, and shows Virgil in a historical costume and characteristic attitude, and Homer in drapery arranged like that of a son of Jove, in reference to his uncertain but divine origin, and his being the fountain and type of all classical poetry.

16. Presented by the Class of 1879. Frederic Crowninshield, of Boston, designed the window, which shows Pericles standing on the Bema at Athens addressing the Athenian people, and Leonardo da Vinci, not as an old man, but as a youth, pacing the streets of Florence.

17. Presented by the Class of 1878. The designer was Frank D. Millet, of New York. The figures are those of Dr. Joseph Warren, a graduate of the Class of 1759, and John Eliot, "the apostle to the Indians." The former, who was chairman of the committee that adopted the Suffolk Resolves, is depicted at the battle of Bunker Hill, musket in

hand, where he fell in defence of the Resolves while acting as a volunteer, although he held the commission of a major-general. Underneath the figures are two scenes—one showing Warren presiding over the meeting of the committee at which the Resolves were read and adopted, and the other Eliot preaching to a group of Indians. The two figures represent men who were closely identified with the history of Massachusetts, and who were typical of two of the learned professions and of the two greatest movements that led to the formation of the Commonwealth.

18. Presented by the Class of 1874. Edward E. Simmons, of New York, made the design. The subject, which is "The Reconciliation of Themistocles and Aristides" on the night before the battle of Salamis, was chosen both because of the importance of the reconciliation of the North and the South at the close of the Civil War, and because the time of the graduation of the class made the subject an appropriate one. The noble words of Aristides, uttered after he had passed through the enemy's lines at the risk of his life in order to find his old antagonist and effect a reconciliation with him, are inscribed in the original Greek at the base of the window: "Our rivalry now and hereafter must be only in devotion to our country's good."



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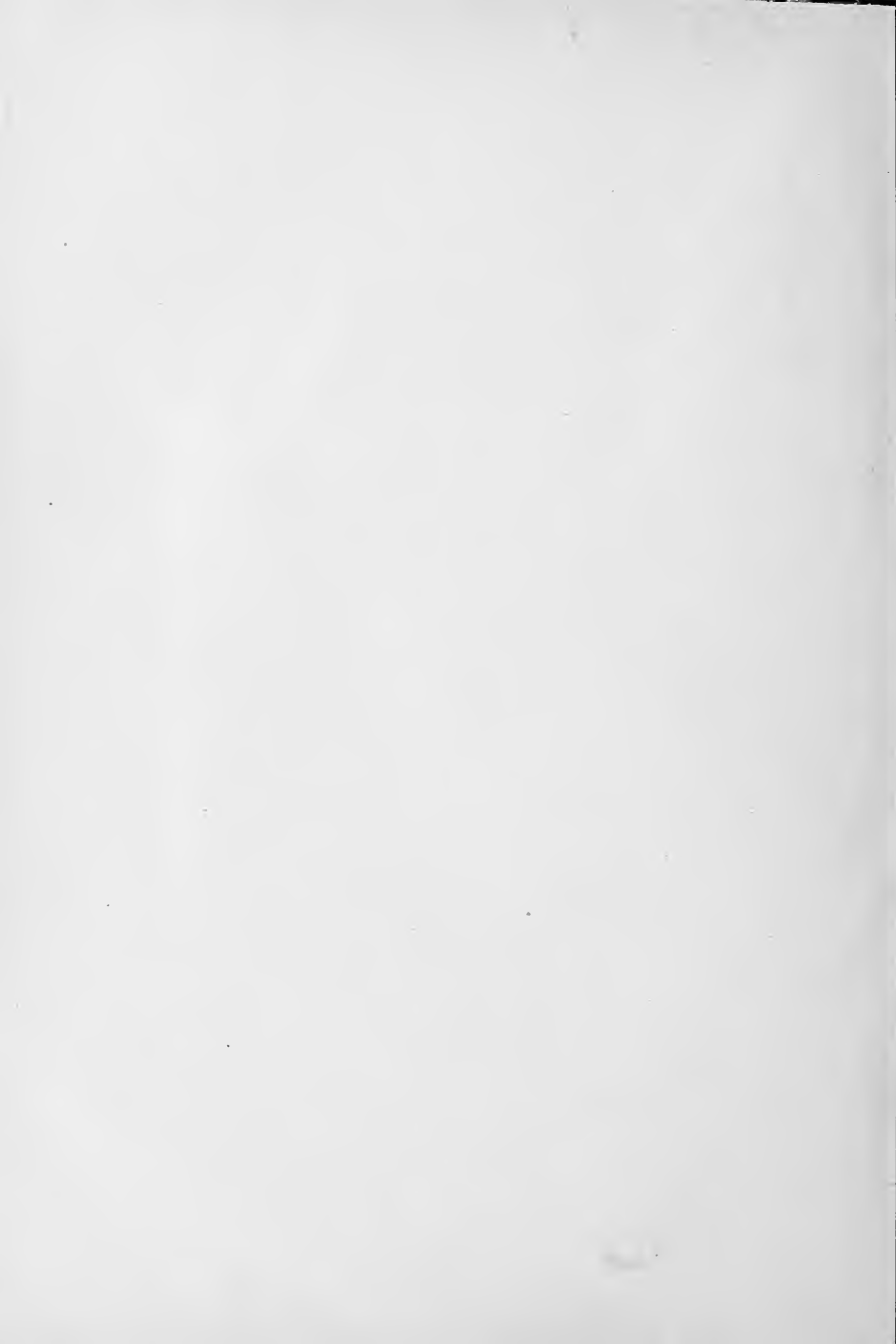
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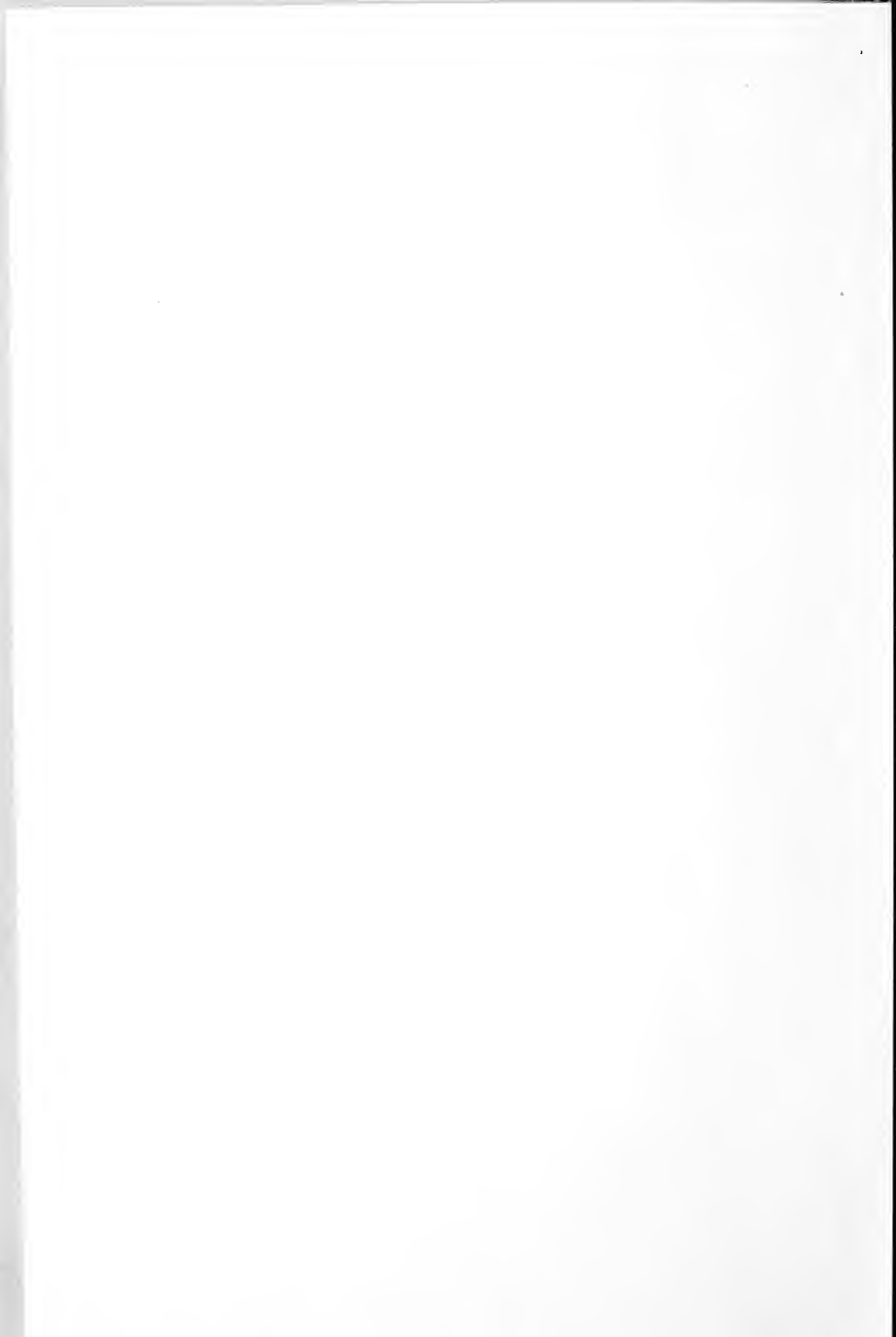




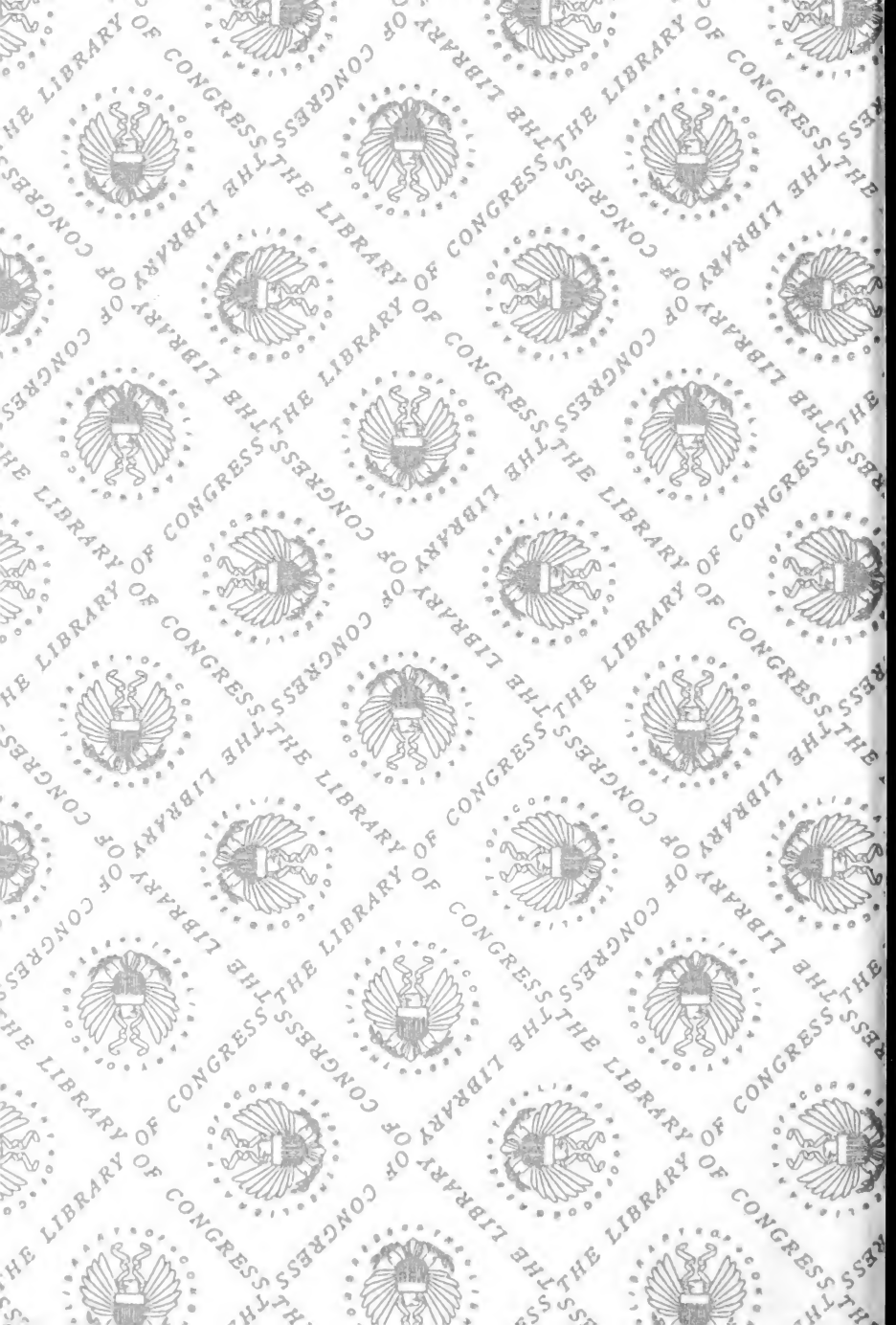














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